Addict

Study of success of the phenomenon

Mercedes-Benz Prague FashionWeek

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Abstract

With increased volatility that stems from economic uncertainty in the music industry, it becomes increasingly important to define the success of creative organizations using symbolic, as well as economic values. The overall aim of this thesis is to explore how the new artistic music phenomenon - Addict - became successful. The specific objective is to evaluate how values are negotiated and creativity is fostered within the creative organization Addict and consequently how the interplay of these components could lead to competitive advantage. By defining Addict as a field configuring event (FCE), this research paper aims to illuminate the mechanisms that foster and value creativity at the site of Addict. The aim of this research is to support underdeveloped academic discussion at the cross section of creativity, field configuring events and value negotiations. It aims to illustrate the benefits of using FCE as a conceptual framework when studying temporally and spatially bound organizations in the creative industries. The motivation for approaching this case lies within the authors interest in creative concepts and management of events that configure fields. The empirical data was gathered by carrying out creative interviews with three layers of actors and observational notes at the site of Addict. An analysis of the empirical findings was mainly focused on sorting the data through two cycles of codes that made sense-making of the different perspectives easier. The main conclusions were that the success of Addict is mainly derived from the ability to generate symbolic exchange value, as well as economic at the FCE. By consolidating and engaging in continuous negotiation of roles, Addict enables successful collaborative execution between the actors involved. As a result, Addict create a social space where the community can gather to foster creativity and negotiate values collectively. The outcome is a unique event experience that could influence the field evolution of the new and emerging music field. However, due to the nascent nature of the academic literature on FCEs and to the limited scope of this single case study, it is important to engage in future research by building on the findings of this case study.

Key words:
Creative Industries, Cultural Creative and Innovative Organizations, Fostering Creativity, Field Configuring Events, Value Negotiation, Creatives as Entrepreneurs, Study of Success, Social Sciences, Addictrave

Table of contents

Chapter 1.0 - Introduction

"Coming to the event again, it brings all these memories back. I always enjoyed coming to Prague and ever since I attended the first Addict event I set up my travels around the dates of Jakub´s events. This time it was different. This time I knew I am going to work on the event, and surprisingly I couldn't wait to experience the event from different perspective."

(Observational Notes)

The first time I learned about the concept Addict, it was the very first event in Chemistry Gallery in Prague (Czechia) happening on 18th of March 2016. On the Facebook event[1]There were one thousand people interested in the event and around 470 people attended. I learned about the event from a terrific friend of mine who studies in Prague. I remember how amazed she was from the event and she told me that I must see the event myself. It didn't take too long, and I set up my next travel to Prague on 21st of May 2016 to experience Addict #3. This event was connected to Prague Fashion Week, and it was an official afterparty of FASHION DEALã, which is a creative concept from Slovakia that could be described as a *"meeting of urban culture that outgrown its underground status"[2]*. It is space where people go to meet up with their friends to appreciate fashion, street art, musicians, dancers and see and talk to their favorite bloggers, YouTubers, trendsetters, and influencers. The party was held on a stationary boat on river Vltava, and the line-up was filled with interesting artists that I did not get to listen to live before. I enjoyed the party so much that right away I started thinking about the concept and how it binds together with what I am studying. I knew that I would attend more events to come and through my friends in Prague, I was able to get into closer contact with artists and the people organizing it. Then I attended a couple of more Addict events before coming to the 14th edition located in "Areál Výstavište 67". This event was an official part of Mercedes-Benz Prague Fashion Week, and after talking to managers, they agreed to offer me VIP tickets and place for doing my research and interviews. As described on the Facebook event[3] Lights and Atmosphere (see Appendix, p. 85) was provided by Lunch Meat Studio, Sound and Technical Backup was provided by Event Support, and the whole event was powered by Jägermeister, Red Bull, and Queens. On the Facebook event, there were five thousand people interested in the event while at around 1400 people attended. All the qualitative data that I gathered will be provided in this research

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[1] (https://www.facebook.com/events/735607476575507/)

[2] (http://fashiondeala.com/en/)

[3] (https://www.facebook.com/events/1351203445013281/)

paper, while also discussing my subjective perspective upon the research questions described further in the study.

"A product is creative when it is (a) novel and (b) appropriate. A novel product is original not predictable. The bigger the concept, and the more the product stimulates further work and ideas, the more the product is creative." (Sternberg & Lubart, Defying the Crowd, 1995; *¶ 44*)[4]

This case study is primarily based on temporary event concept Addict that can be considered of high creative potential. Even though the managerial layer of event organization is unaware of the academical discussion upon organizing for creativity, they are still gaining a competitive advantage that is very closely related to creativity.

Addict is a combination of a radio show with offline events (Czechia, Slovakia). It has emerged from the DJ and producer Jakub Strach aka NobodyListen[5]And Red Bull Music. The selection of the radio show features tracks ranging from electronics through rap to RnB. Also, you will find the Red Bull Music Academy[6]Premieres of the Red Bull Music Academy Ambassadors in the Addict playlist or the unique DJ mixes of its guests. The premieres of the show are every even week on Wednesday at Radio 1[7] (Czechia) From 22:00 to 23:00. Events are not being held in clubs but instead in abandoned buildings and spaces. In most of the locations, there is no light or electricity at all, so the preparations for such an event take around five days in advance of the event. In a short period, it culminated a massive hype with an event in a Small Sports Hall in Prague (capacity: 3500) with a title The Festival[8] (Addict #10) at the end of 2017.

I see high importance in defining and understanding organizational creativity within the notion of organized field-level events while considering value negotiation as one of the enablers of competitive advantage in the entertainment market. Therefore, **this study aims to evaluate why and how their creative approach has an influence on their competitive advantage and how creativity is fostered and valued inside the organization.**

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[4] https://medium.com/@jules000120/from-creativity-to-innovation-to-change-f24e5f115591

[5] https://www.instagram.com/nobodylisten/

[6] http://www.redbullmusicacademy.com/

[7] https://www.radio1.cz/

[8] https://www.facebook.com/events/119121788765839/

1.1 Relevance

"Creativity as the number one leadership competency of the successful enterprise of the future." (Frank Kern, 2010; ¶ 5)[9]

To be able to compete on today's market one must continually work on competitive advantage. Considering Field Configuring Events (FCE) in Creative Industries as the main theoretical framework of this case study, the formation of creative fields provides a supportive infrastructure for fostering creativity (Meyer, 2005; Lampel and Meyer, 2008). Even though value creation is being considered as one of the main success drivers, I consider the use of creativity as a platform for Addict to gain competitive advantage.

Scoping the notion of organizational creativity is allowing us to recognize how creativity is fostered in the case of Addict. Importance of understanding how Addict nourish creativity lies upon the idea that this concept is not based on generating profit and other monetary units, but more upon generating other values that are discussed later in the study. Purpose of this theoretical framework within Field Configuring Events is suggested since most of the academic research carried out in this context ´, comes from creative industries where Addict fits into. It is also a concept recognized as one for which there is not yet a market that could enable the valuation of this creative product prior to consumption (Caves, 2000). It also serves as a focal point for exploring how individuals, teams, and communities interact to allow for new market categories, networks, and scenes to materialize and become sustained innovations. My understanding of values within this case study is based on the simple definition by Suchman (1995; p. 574), in Moeran and Strandgaard (2011, p. 10) as *"criteria by which people judge what is legitimate*." Therefore, alluding into the research of value negotiation is relevant, because this case shares several common features with fairs, festivals, and temporary events, since all of them are spatially, temporarily, and socially bounded.

1.2 Research question

The overall research question can be formulated as:

RQ 1: Why and how did Addict become successful?

I formulated following sub-questions to help me answer my main research question:

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[9] https://www-03.ibm.com/press/us/en/pressrelease/31670.wss

RQ 1.1: Can the concept of Addict be defined as a field configuring event?

RQ 1.2: How is the creativity fostered at the site of Addict?

RQ 1.3: How is creativity valued at the site of Addict?

This case study aims to support undeveloped body of literature, by providing an exploratory case study into the factors determining the success of a unique field level event. The success criteria in this empirical case study are based on the ability of Addict to foster creativity and to create symbolic exchange value. It is believed that this case study could potentially add into the academic discussion upon creativity and how do organizations foster and valuate creativity, while also touching upon the topic of value negotiations by providing a social science perspective on symbolic practices and organizational forms in the context of short-term events (Moeran and Strandgaard, 2011). This is supported throughout whole case study by subjective evaluation of three layers of qualitative data gathered, specifically managerial, partner and participant layer, to find out how do they organize and valuate creativity and to understand their perception of the creative concept Addict.

1.3 Delimitation

Since I gathered my empirical data used throughout this research with three different layers of involvement with the concept, I gained an insight into implications whether people that are unaware of the academical conversation are acting regarding what literature proposes. This research is an attempt of providing empirical evidence within this specific case regarding organizing for creativity, creativity as a competitive advantage, field configuring events, and value negotiations. It is not trying to provide a base for vast generalization of the creative industries, but it does provide academic findings in this specific case. Also, I believe that it creates suggestions to the managerial layer of the organization Addict, that could be considered in the future expansion of the concept abroad.

A systematic review of the literature would supply sources too large for the scope of analysis in this paper. The notions of creativity, fields, and value that are discussed in this paper cut across many disciplines. This research paper is contextually bound; therefore, the selective approach to literature has been adopted, firstly by exploring the areas broadly and then narrowing the focus to create a basis for answering the proposed research questions.

There are several, possible problems/issues that I have recognized. Since all the interviewees were from Czechia, I conducted those interviews in the Slovak language. It must be stated that

during the transcription of the empirical data gathered it might be possible that some misinterpretation could occur. Since I was the one doing the interviews I tried my best translating these with minimal error possible. It can be stated that the location of the event could be recognized as a limitation to the study. Since these events are happening in Czechia and partially in the Slovak Republic, I had to travel to Prague (CZE) where I attended the 14th Addict event. Therefore, practical constraints such as time and access to the population studied were limited and might have posed as a threat to the study. The fact that one partner of the event (Jägermeister) could not provide me with an interview, plays a role in limitations too. Even though I tried my best to represent as many partners as needed, I received an answer from Red Bull which plays a role in the beverage industry too. It is only a matter of the fact that Jägermeister would provide me with insight into the alcohol beverage industry. Even though I was exchanging emails with the head of communication department of Jägermeister, it seems like it was not interesting enough for them to spend some time on it. There was an issue with the creative director of Addict event Jakub "NobodyListen" Strach too. On the day of the event, he had a jaw injury, so it was hurtful for him to speak. Therefore, we left it for the days after, where he did not come back to me. After I left Czechia I stayed in contact with him and even though his manager was supposed to provide me with answers for him as well, I found it necessary to include him personally as well. By this moment he did not provide me with answers.

I believe that these limitations and delimitations are not affecting the results and outcomes of this thesis. I believe that I gathered enough empirical data to be able to put it against theories and discuss it later in the paper. This research paper is not looking to provide a causal explanation of the effects of creativity; rather it is accounting with creativity as a platform for competitive advantage.

1.4 Structure

In this section, I will briefly summarize the overall structure of this research paper. **Chapter 1**, Introduction, is presenting the reader with the case study. Furthermore, it proposes the relevance of the chosen topic, the main research question with sub-questions, limitation and delimitation of the research area. **Chapter 2** provides us with a Literature Review that introduces the reader to the theoretical framework that was chosen for this research. It starts with the topic of Fostering Creativity where origin and scope of creativity are being introduced, while also organizational identity is being defined. The second part of the Literature Review consists of Field Configuring Events theory where this concept is explained and divided into the creative

product and creative process. The third part of the Literature Review is touching upon the topic of Value Negotiation, where different types of values are presented and explained. **Chapter 3** provides the reader with the Sources and Methods are chosen. It includes a method of knowledge generation and reasoning, while also pinpointing how the qualitative data were gathered. **Chapter 4** is mainly concerned with Empirical Findings, which are divided into three layers with a summary at the end of every layer. All the qualitative data gathered went through two cycles of codes that are explained in Chapter 3. This is followed by **Chapter 5**, which Discusses the empirical findings while putting them against the theory framework reviewed in Chapter 2. The reader can also find the answers to the research questions introduced in Chapter 1. **Chapter 6** provides the reader with Conclusion of the study that encapsulates critical conclusion upon the research. Lastly, **Chapter 7** contribute to the paper with Future Research proposal. It communicates topics and ideas that revealed themselves during the process, which would be interesting to study. Pictures from the event were provided by Slovak photographer Alexander Hudák[10].
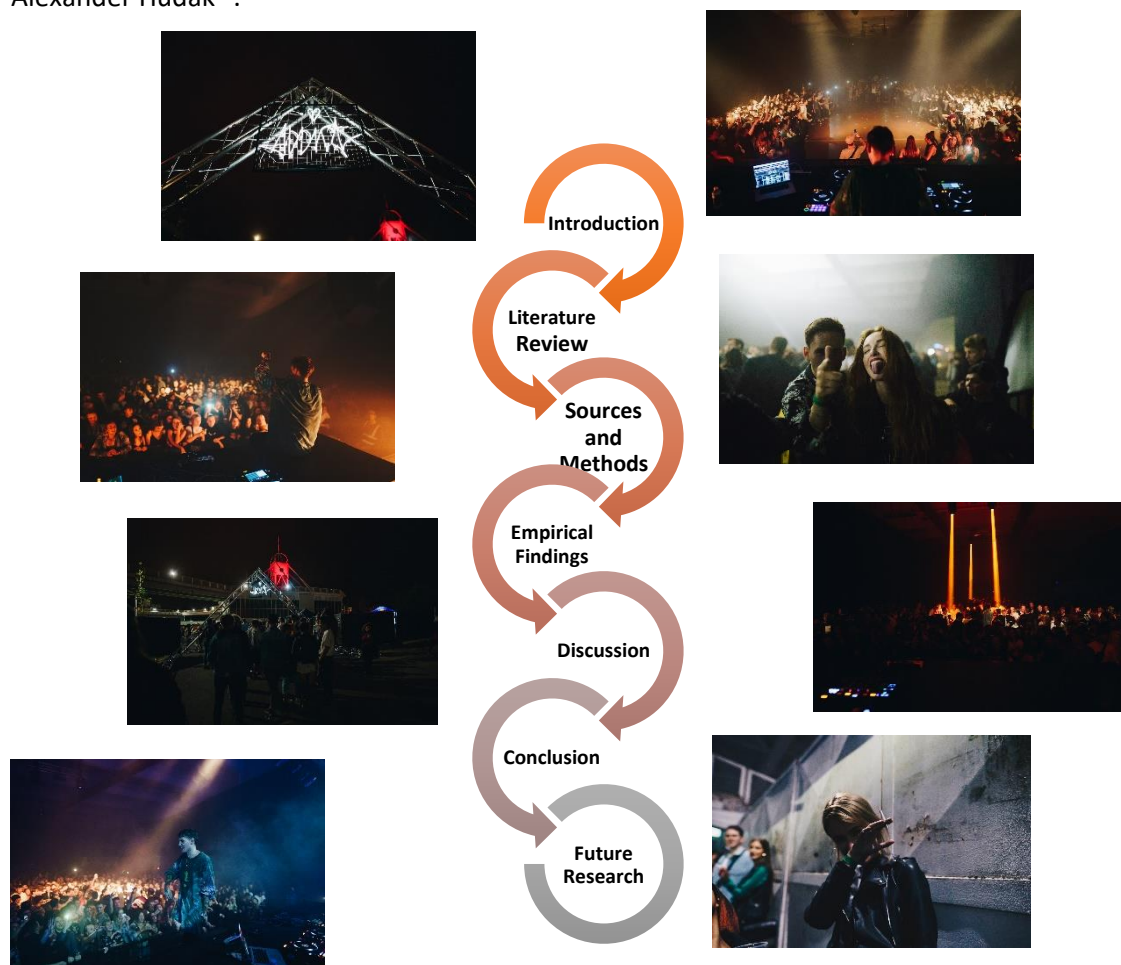
Figure 1- The structure of the study (Own composition)

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[10] https://www.instagram.com/alexandrez_/

Chapter 2.0 - Literature review

This chapter will explore the notion of creativity research and field configuring events (FCE) as a more practical framework for discussing how creativity is fostered and value negotiated in creative industries. By defining FCEs as creative product and creative process, which will enable a discussion to answer the following questions:

Can the concept of Addict be defined as an FCE?' 'How is creativity fostered at the site of an Addict?'

Having set the conceptual frame, the literature review will them explore the notion of value negotiation at the sites of FCEs to enable the following discussion:

'How is creativity valued at the site of Addict?'

Overall, by setting the conceptual framework using extant literature from relevant fields of study, Chapter 5 (p. 65) will discuss and evaluate the extent to which Addict is successful. The success criteria in this empirical case are based on the ability of Addict to foster creativity and to create symbolic exchange value.

2.1 Fostering creativity

Academic research on creativity is broad and has been widely studied from diverse disciplinary perspectives including sociology and psychology, art and design, economics, business, education, and organizational development. Creativity research within organizational studies has been a significant area of interest since the 1990s due to its potential to gain and retain competitive advantage within the business environment. Organizational creativity has been recognized as a critical factor in ensuring long-term success and survival of an organization (Ekvall, 1999; Soriano de Alencar & Bruno-Faria, 1997; in Mathisen and Einarsen, 2004). However, as the environment within which organizations operate becomes more volatile and uncertain, the demand for and the ability to create *"flexible and imaginative responses"* becomes an essential factor in ensuring the success of an organization (Rickards and De Cock, 2012; p.5). This implies that the way in which contemporary organizations foster creativity also needs to be reconsidered.

To explore this idea further, this chapter will **1)** define and scope organizational creativity and its limitations in extant literature, **2)** allude to emerging research as a relevant path for studying

how fostering creativity could be studied in the context of emerging concepts in creative industries **3)** explore an alternative theoretical framework as a tool for evaluating creativity.

2.1.1 Creativity research – origins and scope

Over the recent decade, creativity within management and organizational studies has been viewed as a critical factor in determining the success of an organization by arguing that it yields a competitive advantage for the firm. According to existing academic research, both personal qualities and the surrounding work environment play an essential role in fostering creativity West & Richards, (1999) in Mathisen and Einarsen (2004). The former has been studied in the context of psychological research by focusing on intrinsic motivation, cognitive and social perspectives and personality (Woodman, 1989; Amabile, 1983, 1996). The latter, however, has been dramatically understudied (Woodman et al, 1993; in Rickards and De Cock, 2012), even though creativity is believed to be a multi-level construct on the individual, group and organizational levels (Woodman et al, 1993; Drazin et al, 1999; in Rickards and De Cock, 2012; Mathisen and Einarsen, 2004). Taking into consideration that creativity research was heavily focused on exploring personality traits that enable creativity up until the 1990s, this disparity is not surprising (Chan, 2013). Furthermore, creativity research did not take into full consideration the *"importance of social, cultural and historical contexts in explaining creativity"* (Chan, 2013; p.25).

A crucial moment for the development of creativity research occurred with the publication of Mayer's essay (1999) where he voiced his concern regarding the scientific validity of creativity research. He argued that most of the data was based on speculation, generalizations, and results that were not accurate enough to yield testable predictions (Mayer, 1999: p.459). As a result, over the last two decades, creativity research has spanned many disciplines including sociology, economics, politics, education, management, and organizational studies. The last two disciplines have been especially popular given the growing body of management literature and thus growing interest in fostering creativity as a source of competitive advantage for organizations. Interestingly, creativity research originating from the academic fields of philosophy, art, and cultural studies is still lacking (Chan, 2013).

Overall, the definition of creativity is still ambiguous, and there is a lack of empirical tools to accurately measure creativity. Furthermore, the broader the research field has become, the more difficult the notion of creativity has become to define (Chan, 2013). Due to the limited scope of this research paper, the literature review will scope creativity in the context of

organizational studies and illuminate the limitations of the current research for enabling extensive research of emerging concept, like the one proposed by this empirical case study. I hope that by focusing on a specific theoretical model with regards to fostering creativity, a conceptual framework can emerge that would seek to add to existing academic literature.

2.1.2 Defining organizational creativity

As briefly mentioned, creativity in the context of managerial and organizational studies is a relatively nascent field of academic research. Its popularisation could be attributed to the parallel development of management studies and the new fields of entrepreneurship and innovation (Drucker, 1985). A widely accepted definition of creativity that has been adopted in management literature is as follows: *"the production of novel, appropriate ideas in any realm of human activity, from science to the arts, to education, to business, to everyday life"* (Amabile, 1997, p. 40). This definition has led business research to define organizational creativity from two distinct aspects, namely from the individual and organizational perspectives (Amabile, 1997). More specifically, at the individual level, creativity is influenced by intrinsic motivation, personality, cognitive, and social and contextual factors that in turn enhance organizational innovation and creativity (Amabile, 1983; Hayes, 1989; Woodman et al., 1993). On the other hand, Woodman et al. (1993) define organizational creativity as *"the creation of a valuable, useful new product, service, idea, procedure or process by individuals working together in a complex social system"* (Woodman et al. 1993, p. 293).

This definition was coined by Woodman et al. (1993) when they proposed the interactionist model for exploring organizational creativity. This model was a very important innovation in creativity research as it proposed a multi-level framework that integrated the aforementioned essential elements of cognitive, social, personality explanations of creativity and fused them with Rhodes (1987) four P's framework (person, process, product, press) to demonstrate the interactive nature of these four contexts. More specifically, creative performance at the individual level is encouraged through open group norms and supportive environment for risk-taking, while is diminished by extrinsic reward systems and conformity shaping norms. At the group level, creativity is fostered through group diversity and various participative structures. On the contrary, autocratic leadership and group cohesiveness at too high or low levels will diminish group creativity. Finally, organic resources and the availability of slack resources will enhance creative performance at the organizational level, while restricted access to information flows and information exchange will inhibit creativity at the organizational level. Overall, this

model serves as an *"important stimulus for the then-nascent research on workplace creativity"* (Zhou and Hoever, 2014; p.350).

Building on the notion of a multi-level theory of creativity in organizations, Drazin et al. (1999; p.287) presents a sensemaking perspective where creativity is perceived a *"process of engagement in creative acts"* rather than assuming creativity as just an outcome. They argue that organizational creativity emerges when competing interests between different groups (or communities) within an organization are negotiated. They stress the fact that organizational creativity emerges because of action-oriented engagement from the interaction of complex interdependencies (Drazin et al., 1999). In other words, through interaction, the diverse actors that are involved in individual and collective creative engagement create meanings that have an impact on creativity within the organization (Drazin et al., 1999).

The focus on collective creativity is a significant recent development in the field of creativity research and an essential factor to consider in the context of this empirical case study. Building on the notion that creativity is a process rather than an outcome, Hargadon and Bechky (2006) propose a collective creativity model. Rather than focusing on the individual and/or contextual factors for sparking instances of creativity, Hargadon and Bechky (2006) argue that creativity emerges because of behaviors, or more specifically, interaction at the collective level. Because of this interaction, new solutions could emerge because of the different perspectives and experiences of the actors involved could be combined in new ways, thus fostering creativity. More specifically *"involvement in a group comes from attention and energy that individuals directly to the interaction with others"* (Hargadon and Bechky, 2006; p.484). Given the growing volatility in surrounding environments, the researchers argue that creativity emerges not within a single *"individual but rather across the interactions of multiple participants in the process"* (Hargadon and Bechky, 2006; p.484). This model helps to shift the focus of creativity research from *"identifying and managing creative individuals to understanding the social context and developing interactive approaches to creativity"* (p.484). This is an essential development for evaluating how creativity is fostered within organizations, especially within the context of increased volatility in surrounding environments.

Continuing to expand on and challenge the definition proposed by Woodman et al. (1993), it is essential to take into consideration the concept of creativity regarding creating something new and novel. A critical addition to the academic literature on creativity is proposed by Rickards and De Cock (2012), where he argues that one of the limitations of extant literature on creativity in

organizations is that competitive advantage has been proposed to emerge when something new or novel is created. Both Haragadon and Bechky (2006) and Rickards and De Cock (2012) argue that unique creations do not necessarily have to appear from something new, but instead could emerge from old ideas. Haragadon and Bechky (2006) emphasize that creative value emerges when an array of contributions combines with other old ideas within an interaction to form a creative insight. This is important to consider when organizations rely on connecting *"past experiences to the problems of current situations"* (p.486). Similarly, Rehn and De Cock (2009) propose that novelty *"merely involves recasting some old ideological chestnuts and enlisting the concept of creativity to drive these forwards"* (p. 6). These propositions illustrate that to foster creativity in organizations requires not just the production of a new product or process, but rather the complex interplay of diverse actors that, because of interaction, could foster creativity by reconfiguring specific ideas and/or values in new ways. This perspective on fostering creativity enables a more flexible approach to study organizations and/or events within an increasingly volatile and uncertain environment as it does not limit the researcher by putting constraints on factors that foster creativity solely from the development or discovery of new ideas by individuals.

Overall, while the literature on creativity that has emerged in the field of management research has added substantially to the field of creativity research by providing theoretical frameworks that are testable and that seek to explore the complexity of multi-level systems, there are also apparent limitations to the current frameworks. The next section will explore the concept of Field Configuring Events as a more appropriate theoretical framework for evaluating the creation of a creative field as a supportive infrastructure for fostering creativity.

2.2 Field configuring events

Taking the concept of Field Configuring Events as a theoretical underpinning for this case study is relevant for a few reasons. First, most of the academic research carried out in the context of FCEs and more specifically organized field-level events, comes from a creative industries context (Schüßler et al., 2015). Second, as Addict is a new concept, there is not yet a market that could enable the valuation of the creative product prior to consumption (Caves, 2000). Consequently, by applying the theoretical framework of FCEs to this empirical case study, it becomes possible to explore how creativity is fostered within the temporary organization and consequently how value emerges at the site of the FCE. As a result, the current success of Addict could be Recently, there has been increased interest in the field of management and organization studies to explore

events as mechanisms for structuring organizational and institutional fields. Meyer et al. (2005) coined the term Field Configuring Event and defined it as *"temporary social organizations such as trade shows, professional gatherings, technology contests, and business ceremonies that encapsulate and shape the development of professions, technologies, markets and industries"* (p.1026). Meyer et al. (2005) set out to investigate field emergence because they were discontented with the research and theory attributed to studying the *"discontinuous changes within organizational fields"* (p.456). To begin with, they applied the concept of linearity to studying emerging sectors and resilient ecosystems with little success. (Meyer 1982, 1990; Meyer et al., 2005). It became apparent that assuming equilibrium when studying fields in the state of continuous flux did not yield accurate results because the *"idea of organizational adaptation loses meaning"* (p. 457) when *"order can emerge and persist in the absence of a fixed-point equilibrium."* (p. 458).

Meyer et al. (2005) situated their study in the context of institutional theory, and more specifically in the context of organizational and institutional fields, to explore the concept of field. DiMaggio and Powell (1983) define a field as *"those organizations that, in the aggregate, constitute a recognized area of institutional life: key suppliers, resource and product consumers, regulatory agencies, and other organizations that produce similar services or products"* (p. 148). Meyer et al.'s (2005) research sought to close a gap in institutional theory research by studying the origins and emergence of institutional change, which was heavily understudied at the end of the 1990s (Powell, 1991; Barley and Tolbert, 1997; in Meyer et al., 2005). To provide empirical evidence, in 2002 they set out to study how *"new economic sectors materialize, acquire structure and evolve"* during a nanotechnology conference (Meyer et al., 2005; p. 467). During this study, they concluded that field-configuring events afford great sites for observing how *"networks of relationships at one level are embedded within and articulate networks at other levels"* (Kilduff and Tsai 2003, p. 66; in Meyer et al., 2005).

This served as a crucial point of departure for the development of the non-linear study of organizational fields. Meyer et al. (2005) encouraged researchers to focus on ideas of field configuration. Building on this, in 2008 together with Alan Meyer, Joseph Lampel published an article introducing a Special Issue that made a case for Field Configuring Events (FCEs). The academic studies in the contribution provide legitimacy for fusing organizational theory with field theory. The empirical case studies, ranging from technology, geographical and creative industries, specify the mechanisms of how change processes occur. More specifically, they

illustrate how events such as award ceremonies, conferences, and trade shows play a structuring role in the shaping of new fields. (Anand and Jones, 2008; McInerney, 2008; Glynn, 2008; Oliver and Montgomery, 2008). For example, a study carried out by McInerney (2008) provides an example of how a cohesive field emerged from a loose network of actors. During the FCE, the researcher was able to observe and understand the mechanism by which the institutional entrepreneur, Rob Stuart, was able to shape the narrative and thus build a movement advocating for non-profit technology to be about social justice (McInerney, 2008). This provides evidence that FCE as a theoretical tool and a *"loci for conventionalizing accounts"* (p. 1090) enables a multi-level analysis of a situation.

2.2.2 Developments of FCE as a conceptual framework

Overall, the contributors to the issue found that FCEs are fruitful sites for gathering rich data, can illustrate essential features that could influence socio-economic landscapes and, provide opportunities for researchers to interact with participants at these events to get invaluable insights into their economic, social and technological worlds (Lampel and Meyer, 2008). A growing area of research has been within management and organization studies and the creative industries, focusing on the potential of events to generate novelty and as sites for negotiation of values, respectively (Schüßler et al., 2015; Moeran and Strandgaard Pedersen, 2011). Both research avenues are significant developments both for the academic field and for creativity research. These two developments in the field of FCE research are essential to consider for two reasons.

Firstly, the notion of novelty generation has been a prominent factor in providing evidence for fostering creativity and innovation within organizations. However, as stated in the previous section, much of the research has taken for granted that novelty emerges because of interaction between actors at multiple levels. There was a lack of conceptual focus to explain how novelty emerges as a process. Therefore, to bridge this gap, Schüßler et al. (2014) specified the modes, types, and sites of innovation that emerge from FCEs. The modes of innovation emphasize the importance to focus on conflicts as well as past events to help differentiate the dynamics of interactions. The types of innovation at FCEs help to analyze the drivers of innovation diffusion. Finally, the sites of innovation more clearly differentiate between local and broader industry contexts of institutional fields.

Overall, as novelty emerges during FCEs, this study creates an avenue for further research *"to unpack the modes and types of innovation unfolding at different levels"* (Schüßler et al. 2014,

p.13). Furthermore, this conceptual framework would be useful to apply when carrying out further research about the concept of Addict. It can help evaluate the extent to which the event organizers have been successful in engaging shaping the field and thus what extent they have been able to impact the broader music entertainment industry in the specific geographical context. This, however, is out of the scope of this specific case study and could be an exciting avenue for further research.

Secondly, with regards to FCEs as sites for value negotiation, Moeran and Strandgaard Pedersen (2011) published a significant book that combined various critical studies from the field of creative industries to explore how values at different sites of FCEs, such as fairs, festivals and competitive events, are negotiated. They especially emphasized that the research was carried out by social scientists, rather than economists. They highlight the issue that creative studies research has been predominantly explained by economics, thus not giving enough attention to the fact that other types of values are created because of the interaction of culture. By aggregating studies from diverse areas of cultural production to illustrate the symbolic and social values that emerge at the sites of FCEs. This research is of relevance for this empirical case study. To be able to evaluate the success of Addict and its competitive advantage, it is crucial to intricately study the values that emerge because of multi-level interaction at the site of Addict FCE.

2.2.3 Key concepts of field configuring events

Meyer et al. (2005) and Lampel et al. (2008) created an operational definition of an FCE that could be used to define an emergent FCE. These characteristics will be alluded to in Chapter 5 (p. 65) to help define Addict as a field configuring event. *(Meyer et al., 2005; Lampel et al., 2008)*

6 Characteristics of FCEs

1. FCEs assemble in one location actors from diverse professional, organizational, and geographical backgrounds.
2. FCEs' duration is limited, normally running from a few hours to a few days.
3. FCEs provide unstructured opportunities for face-to-face social interaction.
4. FCEs include ceremonial and dramaturgical activities.
5. FCEs are occasions for information exchange and collective sense-making.
6. FCEs generate social and reputational resources that can be deployed elsewhere and for other purposes.

The following section will frame FCEs as both a creative product, with various inputs and outputs, and as a creative process, where different roles are negotiated and enacted. By defining the creative product and creative process as integral components of FCEs, I have set a conceptual tool that will enable the following discussion:

SUBRQ 'How is creativity fostered at the site of Addict?

2.2.4 FCEs as a creative product

While FCEs provide sites for value negotiation, which will be discussed in more detail in Chapter 5 (p. 65), FCEs could also be viewed as a creative product (Schüßler and Sydow (2015). A creative product, in this case, is the unique experience that is provided by the FCE. The development and organization of such a creative product require specific inputs and outputs for it to be successful, which will be elaborated on in the following paragraphs.

The general concept here is that event organizers in creative fields face a continuous trade-off between economic and artistic logic, high demand and uncertain output (Schüßler and Sydow, 2015). The distinction between the inputs and outputs is a useful conceptual tool for analyzing the multilevel interaction during a specific FCE.

Regarding inputs, the creative entrepreneur becomes the first crucial input for the successful development of the creative product (FCE). The event organizers need to ensure that enough resources are coming in from event participants, sponsors and that the event itself gain enough media attention to gain and retain its competitive advantage over existing and emerging competitors (Ruling and Strandgaard, 2010). It must be noted that in temporary organizations and project-based organizing, such as FCEs, the boundaries between event organizers and creatives could be blurred. Thus, the creative becomes the creative entrepreneur (Lampel and Germain, 2015) which turns the *"individual into a kind of entrepreneurial venture"* (p. 2330).

More specifically, to attract economic gains while also staying true to the artistic concept, the individual to becomes the creative product in the context of spatially and temporally bound events (Lampel, 2008). This may pose a challenge to actors who depend on economic inputs from managers or investors and have a weak bargaining position. On the other hand, creative entrepreneurs with high status, because of a strong self-brand, have a stronger bargaining position and thus may be able to negotiate a better balance between economic and artistic gains. A stronger bargaining position could reduce the risk of acquiring funding and economic input in general. The relationship between the two inputs, namely the creative entrepreneur

and funding/economic gains will be explored in relation to the empirical case study in Chapter 5 (p. 65).

Furthermore, the notion of a creative entrepreneur in the context of Field Configuring Event could, with time, transform to be defined as an institutional entrepreneur – the event organizer who has an overt field building agenda. (Greenwood and Suddaby, 2006; in Lampel, 2008). This could be an interesting research avenue to explore as the concept of Addict gains for institutional legitimacy through more interactions of the event. Another vital input to consider the specific place-related resources (Schüßler and Sydow, 2015). This could entail the specific, usually remote, venue and location as well as the technical and infrastructural support provided by the partners. In the case of the empirical study, it is essential to explore this input regarding the technical and creative support provided by the partners.

With regards to creative output, FCE provides both economic and symbolic value to the event participants, in addition to providing a unique experience (Schüßler and Sydow, 2015). Due to the highly context-dependent environment, the event organizers yield value not just for themselves and their organization but also for the broader event cycle (Power and Janson, 2008) and event ecology (Evans, 2007) they are embedded in. This means that through collaboration, rather than competition, event organizers can facilitate network creation with sponsors and other actors in the entertainment industry, which in turn could form local creative clusters and thus further legitimize their position within the field. For example, in Germany, events from Berlin, Cologne, and Hamburg have come together to coordinate their activities to enable collaborative execution, knowledge sharing and to discuss common challenges (Schüßler and Sydow, 2015). For this empirical case study, it is essential to focus on outputs that derive a successful creative product regarding collaborative execution, process structure and experience, and community, which will illustrate in the analysis that the creative output is derived from all the levels of participation and not just from the event organizers.

Overall, FCEs defined as a creative product require an intricate balance of inputs and outputs to foster creativity. As a result, will generate a unique experience for the participants and thus determine the extent of the success of the FCE. The next section will define FCEs as a creative process. By focusing on how roles are negotiated and re-enacted at the site of an FCE, it becomes possible to discuss how creativity is fostered because of these interactions.

2.2.5 FCE´s as a creative process

One of the main roles of FCEs is that it enables a platform where event participants and event organizers can exchange economic, symbolic and social resources (Lampel (2008); Moeran and Strandgaard Pedersen 2011). FCEs enable interaction between diverse actors and the creation of relations between the event participants (Glynn, 2008). An empirical study of the Poppkomm trade fair carried out by Schüßler (2014) in the context of the popular music industry in Germany, explores the role of event organizers in shaping field structures. More specifically, by engaging in a creative process to try out new event formats and new themes, the event organizers were able to fill a gap in the music industry and thus gain a legitimate position in the organization field.

Drawing on existing studies in the field of FCEs, Schüßler (2014) synthesized a framework to illustrate the creative processes that occur during FCEs to configure and maintain fields. One of the processes that are especially relevant in the context of this empirical study is relational structuring. Relational structuring is the notion that FCEs bring together diverse actors in the form of event organizers, participants and sponsors in one shared space for a specific amount of time. Face-to-face interactions create opportunities for forming new relations and for sharing information and experience (Bathelt and Schuldt, 2008; in Schüßler, 2015). As a result, these encounters enable innovative activity by bringing together actors to engage in collaborative action.

To supplement this idea to explain how FCEs foster creativity through a creative process, I will allude to the idea of role-based coordination in temporary organizations (Bechky, 2006). It could be argued that FCEs are a form of temporary organization because they are spatially and temporally bound, and therefore, operate with uncertainty and under time constraints (Meyer et al., 2005; Bechky, 2006).

An essential factor for the successful coordination of creative processes during FCEs and in temporary organizations are role structures that are negotiated and re-enacted at the site of the event. According to Bechky (2006), the determination and negotiation of roles play an important part in representing expectations of social positions within a temporary organization. Contrary to permanent organizations, temporary organizations base their governance on a network rather than on hierarchical lines of authority, which means that coordination becomes more about social interactions. This study is interesting to consider because it is one of the few that provides empirical evidence on how roles are negotiated in situ. She proposes that a lack of a

formal coordination structure does not necessarily mean that temporary organizations are unstructured at the level of work. On the contrary, temporary organizations have clear role structures. Rather than being static and predefined by formal rules, Bechky (2006) proposes that roles are enacted in specific contextual situations and are defined in abstract terms outside of that situation. Her study focused on how interactive practices such as thanking and joking on set help in negotiating and generalizing role structures.

Overall, it is evident that the research on field configuring events call for more empirical rigor and for more theoretical conceptualizations that could yield critical value. I hope that this empirical case study could add to the body of management and organization literature by providing empirical evidence of how FCEs could serve as a platform for exploring the multi-level interactions that in turn yield to field configuration of a specific emerging field., by applying previously derived conceptual frameworks.

By reviewing extant literature and the developments in theory regarding Field Configuring Events, Chapter 2 (p. 11) has provided a theoretical framework which allows me, as the researcher, to explore the empirical case study in the frame of an FCE, thus enabling me to explore how creativity is fostered within the temporary organization. In turn, this will enable me to answer the two of my research questions:

Can the concept of Addict be defined as a field configuring event?

How is creativity fostered at the site of Addict?

2.3 Value negotiation

The previous section briefly touched upon value exchange during an FCE. The following section will provide an overview of various types of value exchange that occur at the sites. Consequently, this categorization will provide a basis for analyzing the types of value negotiations that occur at the site of Addict FCE and will thus enable to explore the research question:

How is creativity fostered at the site of Addict?

In extant literature, there have been a lot of discrepancies on how value is conceptualized and measured. For example, while sociologists regard values as abstract concepts, economists attribute value to the quantitative worth of the commodities, and it is measured using a price mechanism (Moeran and Strandgaard, 2011). In creative industries, however, academics propose that values vary depending on the *"different social structural positions in different*

creative industries" (p. 10). Regarded in this way, values are dependent on the evaluation of behavior and events, thus have an impact on cultural products, such as artworks, films, music and the like. Therefore, evaluating them becomes an important process to explore in the context of temporal and spatially bounded events, where actors in the creative industries are engaged in negotiation, and social construction (Moeran and Strandgaard, 2011), and consequently values fluctuate and change over time.

Value negotiation that occurs at the sites of field configuring events is essential factors for determining the success of an organized field event. Therefore, the values both economic and other (material, social, temporal and spatial) that are introduced and promoted at the site of organized field event can help to negotiate the worth of the creative product. *"Values are criteria by which people judge what is legitimate"* (Suchman, 1995: p. 574, in Moeran and Strandgaard, 2011; p. 10), thus are essential to explore in this case study as there are multiple vantage points from which values are conceived. For example, Moeran and Strandgaard Pedersen (2011) provide a social science perspective on symbolic practices and organizational forms in the context of short-term events, more specifically - fairs and festivals. Alluding to their research is relevant in the context of this single case study because fairs and festivals and organized field events share common features regarding spatiality and temporality.

2.3.1 Types of values

This section will present the different types of values proposed by Moeren and Strandgaard Pedersen (2011) on values in a creative industry setting.

Technical/material values

Technical values originate from techniques and expert knowledge used for the creative product to emerge as well as the materials used by the creatives and/or entrepreneurs. The basis for these values are skills, talent and craft knowledge developed by the professional and are not necessarily shared by others.

Social values

Social values emerge because of social interaction between individuals and other actors in and outside the organization. More specifically, previous interactions between certain individuals may solidify the relations in the future. For example, a designer may pick to work with a specific designer due to previous positive experiences of working together. Status could play an essential role in creating social values – the importance attributed to particular individuals or item.

Situational values

Situational values are closely linked to social values. Situational values are associated with an object because of its use in a setting (temporal or spatial). The notions of authenticity and rarity are common factors that influence the value of an item. For example, the positioning of artwork in the depth or the front of the gallery affects its perceived commodity-exchange value.

Appreciative Values

Appreciative values are primarily based on aesthetics and *"from the ways in which cultural products are praised or damned by critics"* (p. 14). Aesthetics could be regarded in terms of creativity, form, style, taste and more. Furthermore, certain narratives can emerge to appraise the aesthetics of specific cultural products. In turn, this specific language could be turned into a brand that would help to attract consumers to the product or service. Appreciative values could also be related to ideological values through legal evaluations, such as copyright.

Utility Values

Utility values emerge from the intended use of a cultural product and influence the decision to purchase it or not. These could fluctuate from temporary use to a more permanent and this usually happens when several items are put together. For example, *"several photographs put together to form wallpaper"* (p.14). In cultural production, as opposed to retail, utility value can emerge when a professional improvises with certain objects to achieve an outcome, which is perhaps not the originally intended use of the object.

Overall, the aforementioned values are components that make up symbolic exchange value to help valuate creativity. The symbolic exchange value is compared to the economic value to provide the overall value for the creative product. The value negotiation framework presented by Moeren and Strandgaard Pedersen (2011) provides a concise framework and a practical tool for evaluating the various values that are exchanged during the Addict FCE from the various vantage points of the different actors. Consequently, it becomes possible to discuss: **How is creativity valued at the site of Addict?** The discussion that follows will unpack the types of values that emerge at each level of event participants, namely at the managerial, partner and participant levels.

Overall, by deconstructing the primary research question: **Is Addict successful** into sub-questions that: **1)** frame the concept as a field configuring event **2)** evaluate how creativity is fostered at the site of the field configuring event and **3)** evaluate how creativity is valued at the site of the field configuring event, it becomes possible to discuss the extent which Addict is successful.

Chapter 3.0 - Sources and Methods

Dependence of this case study research is not only based on the literature and the analysis of the empirical qualitative data gathered. It is also dependent on the methodological approach was chosen for answering the proposed research questions.

To understand the importance of different theories chosen throughout the process, we must first look at the importance of a methodological approach that was chosen before the analysis of the creative concept and temporary organization Addict. It is interesting to join the academic conversation upon creativity and exploring its effect upon the success since I believe that by exploring factors, that have not been thought of before, some interesting findings could be brought up regarding creativity, field configuring events and value negotiations. I have gathered all my qualitative data through interviews which I have divided into three groups/layers. All the collected data was then translated, transcribed, and coded through the usage of two cycles of codes, so the data could be then analyzed. In this part of my research paper, I will explain and display the methodological approach used throughout the process of this case study.

3.1 Method of research

My understanding of case study is based upon the theory proposed by Stake (2000). He explains that a case study is merely a method of gathering detailed information while Flyvbjerg (2003) explains that this method is also being used to theorize from a specific case. It is crucial for us to understand that it is research upon the human act. Therefore, we need to keep in mind that audio-visual experience recognized during usage of this method cannot be forgotten, according to Stake (2000). When dealing with the case study and qualitative data gathering, subjectivity is involved to a high degree. When dealing with a high degree of subjectivity one can argue that generalization upon single case study is impossible. When one is trying to add to the academic conversation while focusing on a specific case, it is not meant to represent the whole spectrum or scope within one group. Even though, according to Flyvbjerg (2003), one could still legitimize conclusion based on a single case because it is very much depended on the specific case. I believe that according to this theory proposed one can still generalize and conclude upon one case study since that could be base for the advancement of the academic conversation about the case study as an addition to other methodological approaches used when dealing with qualitative data. The case study of Addict and understanding of its processes and success is highly dependent on a subjective understanding of the data and is mainly concerned with adding to and being part of an academic discussion about the creativity and its position regarding competitive advantage. It

does not pretend to be a representative of the creative cultural industry as a whole, but more as being part of it.

3.1.1 Method of knowledge generation

To evade misunderstanding of the qualitative data gathered I have decided to follow the philosophy of pragmatism, which claims that the truth is provisional rather than absolute and fixed. This theory also conveys theories and claims used throughout this research paper from the standpoint of effectiveness and ability to use its rational functions. According to my understanding of pragmatism, which is based on Goldkuhl (2012), my empirical focus lies on actions and changes, while generating constructive knowledge through assessment and intervention that is useful for action, while still being engaged in change as a researcher.

When a researcher is using this scientific method to pursue the truth, it is done in a way where one tries to combine all the necessary methods. This way the researcher is not trying to pursue the truth by comparing some simple methods rather they try to combine methods that fit the best to answer those questions. According to Saunders et al. (2012), it is impossible to base your overall understating of the truth only upon the single viewpoints of the interviewees. Since I have decided to pursue interviews with three groups/layers with different view angles upon the topic, I believe that relevancy of philosophy of pragmatism is indubitable in order not to misinterpret any view angles within these three groups. This method is advantageous while trying to explore social fields. Social fields could be described as areas where different opinions and practices somehow compete against each other (Geiselhart, 2013; *¶ 9*). Therefore, to understand social conflicts more in detail we have to deep dive into the trajectories and roots of experiences.

3.1.2 Method of reasoning

To extend this philosophy of science, it was crucial for defining a method of reasoning. Since in this case study I am trying to find answers towards my research question while explaining them, a decision between two modes of reasoning had to be defined. Normative reasoning is concerned with what people should do or believe in, whereas explanatory reasoning is concerned with why things happened (Raz, 2011).

For this case study I have decided to choose explanatory reasoning, while following induction as a method of approaching it. In the words of Copi, Cohen, and Flage (2007) it is a:

"reasoning in which the premises are viewed as supplying strong evidence for the truth of the conclusion. While the conclusion of a deductive argument is certain, the truth of the conclusion of an inductive argument is probable, based upon the evidence given. "(p. 330)

I firmly believe that in the process of pursuing the truth in this case by putting my empirical data gathered against the theory is going to allow me to come up with conclusions faster while also increasing my understanding of the viewpoints of my interviewees. I also believe that by the following induction it could be said that understanding of viewpoints of my interviewees will not be altered by common premises that I drew from theory, as it might happen while following deductive approach. Also, as a researcher, I decided to firstly create concepts from the data gathered because I believe that perception of success of creative concept Addict is bound to observe.

3.2 Sources of research

As of means of qualitative data gathering, I have decided to follow semi-structured creative interviews. A qualitative approach towards gathering empirical data for this case study was chosen to understand human behavior rather than discovering facts through measuring things (Minichiello et al., 1990). Primarily, I was looking to assess a subjective viewpoint upon the concept of Addict and its success, to then find out how it was achieved.

After the method of data collection was decided I then selected interviewee layers and I prepared questions that I decided to ask to generate knowledge necessary. This process was then followed by translation and transcription. I believe that by translation process no knowledge was lost or damaged in any way, since I as a researcher was the one who conducted, translated and transcribed these interviews from the audio recordings and with the help of my notes that I prepared during the interviews. I believe that the transcription of the interviews served huge importance if we consider the fact that analyzing the data gathered was done by coding these said transcriptions (see Method of data analysis p.29). It could be argued that some of the view angles of interviewees upon given topics might be limited and therefore might not be representative of its fullest potential. Jerolmack and Khan (2014, p.178) explained that:*"what people say is often a poor predictor of what they do*." Even after considering this statement I believe that this error upon verbal account could be conquered with the usage of the creative interviewing method since it allows an interviewer to keep a record of the mental state and adjust interview accordingly.

3.2.1 Interview

Since almost none of the interviewees were aware of the academic conversation upon creativity and creative business processes I have decided to choose the creative interviewing method which has allowed me to dive deeper into a perception of all three layers of my interview groups. According to Douglas (1985) classic, almost survey like questions would not provide enough depth into understanding the perceptions and emotions of interviewed subjects. Also, according to Gubrium and Holstein (2001) interviewer is required to build up a trust for the mutual disclosure to take place, which would then help me to push boundaries of words towards more trust. I was not interested in receiving standard answers to my questions. Therefore, it was crucial for me to understand the concept of the creative interview as described by Douglas (1985), so then I was able to prepare questions and adapt my behavior accordingly. I also followed a semi-structured interview as described by Justesen and Mik-Meyer (2012). My understanding of the semi-structured interview method was that one prepares structured questions, but at the same time allows the interviewer to improvise. It was up to me as a researcher to decide upon the importance of extra questions that were used on the specific occasion if needed. When a researcher is using a semi-structured interview, it is also expected that interviewer is adjusting the questions according to the natural flow of communication.

3.2.2 Who, why and how interviewed?

After I have decided for the specific interviewing method used throughout this research I had to prepare individual questions for each of the interviewed layers/groups (see Appendix - Evidence - Interview questions; p. 83). I prepared three different sets of questions for the managerial layer, partner layer, and participant layer.

Group	Interviewee	Occupation	Duration
Managerial Layer	Matej Kretik	Manager	46 min.
	Vitek Machal	Producer	16 min.
Sponsor Layer	Queens	Clothing store	14 min.
	Event Support	Technical security	10 min.
	Lunchmeat Studio	Creative studio/Light and Visuals	13 min.
	Redbull	Energy drink/Media house	11 min.
	1st participant (Petra)	Student/Art Enthusiast	09 min.

	2nd participant (Tibor)	Auditor/Investment Banker	06 min.
	3rd participant (Vanessa)	Student/Blogger/Influencer	08 min.
	4th participant (Ema)	Student/Blogger	09 min.
Participant Layer	5th participant (Gabriel)	Student	09 min.
	6th participant (Viktor)	Student/Reporter/Editor	12 min.
	7th participant (Beta)	Student/Shoe Designer	10 min.
	8th participant (Filip)	Photographer	10 min.

Table 1- Interview overview table (Own composition)

For this case study to find out answers for the proposed research questions I had to understand the perception of the event by the management of Addict, by partners, who have different view angle upon the creative concept and it was vital for me to see and understand how the participants feel and understand the event also. Above in Table 1 you can see the description of each interview that I conducted on the event. I believe that by questioning all these three layers of people/entities involved with this project, I was able to gather enough qualitative data to analyze later. Interviews with managerial layer were conducted to understand their perception of the concept, success, organizational structure, creativity, image, and vision. I was aiming to collect experiences with working with Addict throughout the years while trying to keep it at around forty-five minutes long. With partners layer, I tried to receive answers upon the exchange value and execution of different tasks connected to this event. I interviewed four different companies that are connected to the event in different ways, so I can have a more in-depth understanding on the processes and different view angles upon the exchange value between Addict and its partners. I tried to keep these interviews at approximately twenty minutes long. Lastly, I interviewed eight participants as I believe that it bears high importance for understanding the success of the event through the eyes of the people who shape the overall mood of the event. Since I interviewed participants during the event I tried not to make it too complicated, I also believed that these people were unaware of the academic discussion upon this matter, so I tried to keep these interviews as short as possible at approximately ten minutes long.

3.2.3 Notes and secondary data gathered

My secondary data collection was done during my preparation for the interviews and during the day of the event that I participated in the 29th of August 2018. During my preparation for the interviews, I tried to gather as much information about the concept as I could while using only

materials that are publicly accessible. That consisted of videos, radio shows and interviews that I was able to find online. I then continued the day of the event with field research, which I understand as the collection of raw data from the surroundings of the event location. Since the location of the event is changing almost every time, it was an important part of my data collection, to understand the role of the field within this concept. Then I continued with observation, where I was trying to monitor the actions and processes of the whole team that was setting up the event surroundings and the venue itself. These observations took place on the day of the event, early in the morning. During this process, I was taking short keynotes that helped me keep align with the timeline while trying to absorb as many emotions and overall mood of the event organization as possible (see Appendix - Evidence - Observation notes; p. 82).

Chapter 4.0 - Empirical findings

In this section, I will utilize all the empirical data gathered with the help of the code framework that was developed accordingly to this research. This assortment of findings is giving a more evident overlook of the qualitative data gathered. Since this paper is trying to make sense of the success factors of creative concept Addict, it is crucial to present summarized data according to the code chosen. I decided to divide these empirical findings into three segments by different questions asked within these segments.

4.1 Method of data analysis

In this section, I would like to describe the vital part of the methods used through this research. I firmly believe that a method of data analysis is a crucial part of the methodological approach since the researcher is drawing analysis and conclusion based on these premises. Organizing qualitative data gathered into coding cycles must be done in a way where it would be understandable not only for a researcher but also for people who are not involved. I drew an understanding of the definition of codes from Miles et al. (1971) where he explains that codes „*are labels that assign symbolic meaning to the descriptive information compiled during a study* "(p. 71). Essentially this definition could be explained in a way where for a researcher to be able to analyze data it is crucial that all the data is organized first. I have decided to organize my qualitative data gathered into two cycles of codes for all three layers of the interviews.

For the managerial layer, I have decided to categorize data into the community is driven, different roles, conceptualization, customer feedback, passion-driven, location, collaboration, music genre, social media, branding, time management/financials, aesthetics and creativity supporting environment. Once the data was coded into these categories, it was prepared for the second cycle of codes which served a purpose of dividing data into a more defined arrangement: event differentiation, trendsetter, structure, and creatives as entrepreneurs. These two cycles of codes served as a preparation for the data analysis of the information provided, and you can see them visualized in the table below.

		Location
Managerial Layer	Event differentiation	Collaboration
		Music genre
		Aesthetics
	Trendsetter	Community driven
		Customer feedback
		Social media
	Structure	Different roles
		Time management/Financials
		Creativity supporting environment
	Creatives as entrepreneurs	Conceptualization
		Passion driven
		Branding

Table 2- Coding cycles, Managerial layer (Own composition)

For the partner layer, I categorized data into financial support, product support, social media reach, brand positioning, join growth, cultural influence, brand recognition, event differentiation, team/client satisfaction, frame requirements/limitations, long term friendship, predictable unpredictability, creative support and change over time. These code categories were then divided into the second cycle of codes: symbolic exchange value, economic value, process structure, and collaborative execution. You can see them visualized in the table below.

		Brand positioning
Partner Layer	Symbolic exchange value	Cultural influence
		Team/Client satisfaction
		Long term friendship
	Economic value	Financial support
		Product support
		Joint growth
	Process structure	Frame requirements
		Predictable unpredictability
		Change over time
	Collaborative execution	Social media reach

		Brand recognition
		Event differentiation
		Creative support

Table 3- Coding cycles, Partner layer (Own composition)

For the participant layer, I have decided for the first cycle of codes to be: awareness, status, loyalty, uniqueness, meeting point, alcohol/party, trend/fashion, hip-hop subculture, hierarchy, atmosphere, social media, safety, friends/new encounters, and location. Then I divided them into the second cycle of codes: brand perception, experience, youth culture, and community. You can find all cycles of codes visualized in the table below.

Participant Layer	**Brand perception**	Awareness
		Loyalty
		Alcohol/Party
	Experience	Uniqueness
		Atmosphere
		Safety
		Location
	Youth culture	Status
		Trend/Fashion
		Hip-Hop subculture
		Social media
	Community	Meeting point
		Hierarchy
		Friends/New encounters

Table 4- Coding cycles, Participant layer (Own composition)

4.2 Managerial layer

This segment represents people that stand behind the creative concept and its delivery to the market. Firstly, it is Jakub "NobodyListen" Strach, who is the creative mind of the whole idea. He is a famous music producer and DJ from the Czech Republic. He is also known to be the other half of the music array called VR/Nobody. He is also working with clothing companies like

ODIVI[11], and not that long time ago he got a personal sponsorship from Dior. Unfortunately, Jakub could not provide us with an interview, but we communicated together, and he said that his manager speaks for him too. Secondly, as mentioned before, it is Matej Kretik. He is known as the talent manager and producer, and he is working in influencers marketing. In 2013, he established his company called Bookin Agency[12]That is taking care of the biggest influencers in Czechia today. He collaborates with known brand names on the market and is also behind fashion shops for kids in Czechia and Slovakia. He produces video clips and campaigns. He also has a successful online magazine The Mag[13] moreover, together with "NobodyListen" started up the music event explored in this case study - Addict[14]. Lastly, it is Vitek Machal as the production manager. He could also be called the right hand of Matej Kretik, who is mentoring Jakub "NobodyListen" Strach. Vitek identified himself as this *"grey eminence that solves all the production things in the background.*" He previously worked with Red Bull as a brand manager and then became a freelancer in event production management. His tasks include bars/catering, dramaturgy, stage management, technical support, booking, live streaming and photo, and video support. Ten months ago, he also became part of another event production company called Event Architects that is based in Prague, Czechia. Coded empirical data gathered are attached in Appendix (p. 88-97)

In Table 2 (p. 33), you can see coding cycles of partner layer. Marked with bold letters are second cycle codes, and below each of them, there are first cycle codes. These were decided upon after similarities within the qualitative data were found. Each one of these codes will be introduced and explained in sections below.

4.2.1 Event differentiation

To find out how the management layer perceives event differentiation in this specific case, I decided to use four first cycle codes that indicate empirical findings based on location, collaboration, which specifies how the creative concept Addict works and with who, the music genre and aesthetics, all of which I recognized as common determinants of interest.

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[11] https://www.odivi.cz/
[12] http://www.bookinagency.cz/
[13] http://www.themag.cz/
[14] https://www.addictrave.com/

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Event differentiation
Location
Collaboration
Music genre
Aesthetics

Table 5- Elements of coding cycles (Own composition)

To start with, I asked the managerial layer who they are and what they do for the creative concept Addict. First to answer was Matej and he told me that his: *"the main task is to come up with a location together with NobodyListen because that is the most important thing,"* he also stated that his job description was changing according to the size of the event. He also clearly established that: *"whenever NobodyListen played in Prague (before Addict), it was either a disco or a club that doesn't pay attention to sound, and there is no visualization."* Vitek, on the other hand, explained to me that he solves everything regarding production of the event starting from: *"weather predictions, the temperature in the venue, wardrobe, fences, everything including the paper towels in the female bathroom."* He also established that he likes to work with Matej and he likes the way they exploit the modern trend. When I asked them about what differentiates 'Addict' from other events/temporary organizations, Matej told me that its: *"NobodyListen (as a creative), … also music genre, because in Czech there is nothing similar within this scope compared to Addict".* He then continued with the following statement: *"for me, it's no competition because only the fact that someone is coming up with the name of the event and then they are booking DJ´s, and those DJ´s are the ones we had, before two or three times, or that there is a rapper that is playing DJ set, but no one has stepped over the boundaries, it's always in a club, even though it might be a series of events."* Vitek, on the other hand, stated that: *"we are doing it for the people, and we make things work, because when I attend other events, I felt like there was an unnecessary business that you could feel that organizations are trying to profit, or that there were some things that were unfinished."* He then continued to explain that: *"it is about details in the end. It is about the fact that we try to think about everything and we work a lot to deliver the experience and not just a party."*

My next question was inquiring whether they describe themselves as a creative organization. Matej then started to explain to me that: *"its creative within the brand. We are creative in a way that we work consciously with the branding; it's not like we are only throwing a party. We think about visualizations, online graphics, and PR."* He then continued: *"We are drawing maps until the final detail because it is about the details in the end anyway."* He also stated that it is: *"creative only in that both of us (NobodyListen and Matej) have high requirements in accordance with what the party should look (like). Party might be creative because of the Lunch Meat Studio (too), which is visualizing how things should look like on the spot."* He then argued that: *"they (Lunch Meat Studio) is not working with anybody else in this way."* He explains that: *"we also tried to work with other people, but most of the time it was homogeneous, it was neither good nor bad, but you do not feel anything extra. What is creative (also) and what no one is doing, is that we have the best sound."* Also, he pointed out that since these companies (Partners) work with them for eighth or ninth time: *"they know what we want."* Vitek also clearly stated that: *"it is about the people we work with - Lunch Meat Studio, and the fact that the venue looks different and it is on remote locations."*

I then continued with a question regarding the dynamics between them and their partners when it comes to organizing. Matej stated that: *"we have an advantage that the concept is not destroyed by any partner that would put us in a box."* He stated that they like working with Red Bull since they are more of a media house rather than drink and so they: *"are trying to come up with some creative ideas (e.g., documentaries, …)."* He then described their partnership with Queens as: *"not too much of a business, but we are more collaborating, it is more on a friendship level from the times before Addict, so it was very natural that we wanted to work together."* Alternatively, Vitek stated that: *"there are no dynamics, because it is never the same, and every damn time it seems like we are doing it for the very first time."* At the same time, he then argued that: *"all the collaborations that we do are very well run and established, so we know what to expect and how much of what we need."* He then explained that it is more about the fact that everything needs to run smoothly. When I asked Matej how he would describe their image internally, he boldly stated that: *"we are discussing every meter of the location, … every corner and small spaces within the location to make sure that people will feel good, but mainly we need people to feel safe."*

4.2.2 Trendsetter

In this section, I want to point out their feelings towards what they do and how they do it. It seemed to me that they were coming back and forth to the fact that they are setting up a trend on the Czech scene, so therefore the second cycle code is called Trendsetter. It is based on three first cycle codes that I used to organize the empirical data gathered. I derived keywords like 'community driven' and 'customer feedback,' which correspond between each other in a sense that they organize around the community and they consider customer feedback. Furthermore, the interviewees recognized social media as a critical aspect of the success of this event.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Trendsetter
Community driven
Customer feedback
Social media

Table 6- Elements of coding cycles (Own composition)

Taking into the consideration the trendsetter node I asked them whether they consider 'Addict' a business, and if so if they consider it a successful one. Matej responded that: *"on the next one we wanted to eliminate the things we did not know in advance."* He then continued: *"We want to be there, we want to feel good there, we want to listen to good music there, we hope that there are no extreme queues and that there are no major issues during the events."* I then continued with a question about how do they define/measure Addict's success. Matej recognized that: *"there is not Czech or Slovak interpret/artist that refused to play on our event"* as a second measurement of their success. Vitek focused on the measurement of the success in his answer where he stated: *"guys (NobodyListen and Matej) are not looking at the reviews, but they are more looking into the feedback from people. I like that they answer people and there is some feedback happening, either on Facebook or Instagram stories"* while making clear that feedback also happens on the spot in the venue as well. He then stated: *"it is more like from people for people"* while comparing their events to festivals. I then advanced the interview with a question of what they recognize as a success driver for Addict. Matej answered that: *"on average there are around three hundred people on those"* (talking about guest lists). He then

stated that one of the main success drivers that he recognized: *"are the people surrounding us*."
I then advanced the interview with a question about what differentiates Addict from other
events/temporary organizations. Matej answered: *"Jakub"* right away, and then continued:
"because he is in this influencer momentum on a certain level" while continuing to compare it to
possible other events and then saying: *"there is nothing else."*

After that, I pursued a question about the possible threats to their creativity. Matej claimed that
again for them: *"it is more about creating parties and modelling parties and just trying to figure
out how to push the limits higher and it is not formed by the number of people or the venue, but
it is more about feeling good there."* At the same time, Vitek argued that: *"it is a lot about the
trend, and about the fact that we cannot fight with other events that people are going to*." Then
I was interested in the dynamics between Addict and their partners when it comes to organizing.
Matej pointed out the fact that: *"we have a huge reach, it has been around three hundred
thousand people online"* while claiming that they sustain massive reach offline also. He then
continued to say that: *"we just want to do it for ourselves, since the measurement for us is that
we want to be satisfied with the quality."* Then I went on with pursuing a question about their
perception of image internally and externally, where Matej acknowledged that there are many
things that they think of and they do, but no one notices them: *"it is weird that we must think
about it, because no one appreciates it."* He then continued: *"there are many people that don't
appreciate many things that we are doing, … people would appreciate the visualizations and the
sound right away. However, the fact that it sounds well within the venue nobody is bothered
really."* He then also mentioned that in the eyes of average attendee it does not matter because
they do not care about anything. On the same note, Vitek answered that: *"there are many things
that we do extra only for them to feel better and to enjoy more, and they do not return too
much."* He was also then mentioning the fact that some attendees tend to throw bottles over
the fence so that they can save some money, or they jump fences to evade paying the entrance.
He then stated that: *"they (attendees) need to understand that we are doing it for them and that
it cannot be sustained long term if they destroy it for themselves."* Then I carried forward with
the question about their perception of the impact of NobodyListen´s personality and fan base
of his. Matej then clearly stated that he has a huge impact: *"of course"* he said: *"it influences a
lot, it helped a lot from the beginning. In the past three years NobodyListen and Addict grew next
to each other, and they were supporting each other."* He also argued that his impact was crucial
at the beginning of Addict. Vitek responded that: *"he (NobodyListen) is the face of Addict and if
it would not be for Jakub (NobodyListen), I do not know how Addict would look like."* While

pointing out that when NobodyListen comes onto the stage, everybody goes there to see, appreciate, and experience his DJ set.

4.2.3 Structure

In this section I used code name 'structure' to point out facts from within the empirical data where interviewees are talking about the framework of the organization and how do they go around it. I used three first cycle codes to point out different roles that are within the organizational team, where time management/financials are a critical aspect of organizing for projects and creativity supporting environment where I wanted to find out if they work in such a setting.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Structure
Different roles
Time management/Financials
Creativity supporting environment

Table 7- Elements of coding cycles (Own composition)

To start with I asked the first question regarding the roles of managers at the event. Matej told me that his role was transforming over time, he said: *"at first it was production manager/dramaturg/main producer and that I was doing until the fourth or fifth edition of the event"* he then continued: *"I was doing coordination of companies, partners and literally everything (that has) to do with the party for it to run smoothly"* he then also admits that nowadays: *"I am more looking into details and having this final touch."* Vitek described his role as a right hand to Matej; he keeps his eye out so: *"everything works."*

Next, I asked them if they consider addict as a business and if so if it is successful, where Matej responded with financial part: *"most of the time it costs around half a million Czech crowns per event"* at the same time clearly stating that it cannot support their living standards. He also mentioned that: *"we are reinvesting a lot of the profit to make people happy."* He recognized himself as the one who is: *"always about the economic and technical point of view"* whereas NobodyListen is the artist. He then also defended his part that it is: *"always a trade-off between the financial strategy and the artistic part and the fanbase."* Vitek mentioned right away that: *"I*

am definitely not doing it for the money" he also seemed concerned about the business discussions and said: *"These business talks are more of a question for Matej, I don't feel like a business type of person, I don't have capacity for it"* he then clearly stated that: *"I am the one who is receiving these imaginations and trying to realize it."*

When questioning success drivers, Matej said that: *"we invest 98% of all the profits into the next event."* He then went around and started explaining how lucky they are: *"because of this aura of people around Jakub (NobodyListen)"* while still pointing out that: *"we just connected both of our networks* "and that is how they started this all up. When I asked about threats to creativity Matej responded with an explanation that it would have to be something horrific, like cheating with each other girlfriends or having a huge argument between each other, but mainly that: *"it wouldn't be fun for us anymore"*, right after he stated that they both enjoy it very much so far.

When I asked them about the dynamics within partnerships, Matej said that: *"now we are looking for a big business partner (angel investor) that will not take decisions regarding the concept but will help us financially*." The reason for this decision was mainly to bring bigger names from abroad at the event. In the matter of fostering a creative work environment on the node of 'structure,' Matej answered that: *"if we are dealing with things together (with NobodyListen) then it is mostly restaurants at lunch or Home Kitchen, which is space that looks like a café with a very home-like environment."* He then also admitted that: *"I have three offices for different projects, but it is also true that I want to work from home."* He then mentioned that nowadays he prefers not to be on meetings physically. Vitek then acknowledged that: *"every time it is different. Moreover, we also have different businesses that we run; therefore, we can bring different … ideas to the table"*. Regarding their perception of image internally I find it interesting that Vitek told me that he: *"never thought about it, so I cannot answer that*."

4.2.4 Creatives as entrepreneurs

This section is mainly concerned with what the event is based on. More specifically, who are the people working on it and what is their motivation, how do they work and where do they emphasize on. I used three first cycle codes that point out ´conceptualization´ as a process and how they go around it, ´passion driven´ as a motivation behind the effort that they put into it and ´branding´ which they underline a lot. Creatives as entrepreneurs are also pointing out the fact that these innovative people did not study to become entrepreneurs, they learn as they advance.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Creatives as entrepreneurs
Conceptualization
Passion driven
Branding

Table 8- Elements of coding cycles (Own composition)

When I asked about different roles that these managers occupy within the production team Matej told me: *"two years ago we knew, we need to come up with a party where we would like to go (to), in Prague there wasn't enough of a club scene we were looking for"* he then described that they were looking for a place to go and that making their club would be very hard financially. He then continued that: *"the next logical outcome would be to go and try and throw a party, and at the same time, in the beginning, we would choose the place, the line-up, upgrade the venue, bring technicians (light), and we would throw the party."* Then he extended his answer by saying: *"the concept that we are working on with Jakub (NobodyListen) is a party we want to go to (so then) we (can) just offer the concept to our partners or our production team that we already have."* I carried on with the question whether they consider Addict a business and if so if it is a successful one, where Matej would explain to me that it is a: *"successful concept"* because *"we are doing it with Jakub (NobodyListen) in a way that we would enjoy the party ourselves."* He also mentioned that they try to eliminate most of the things that they would like to be at the party, but still taking into consideration financial and capacity barriers. Organization-wise Matej told me that: *"up until now these events are still going through my company that I have for running other projects, or respectively I have it for part of my business"* he then continued: *"I thought we need to register a company for Addict where it would be me and Jakub (NobodyListen) as co-owners."* He then claimed that: *"by 2019, I would like to have Addict as a company so that we can go abroad."* He also mentioned that they need to think about the ownership structure, so: *"both can be liable."* He continued with the explanation of the intellectual property that they are dealing with: *"in the present, we do not protect our intellectual property, but we do not fear anything. When two people are doing the same, it is never going to be the same."* He then admitted that that is something that they always talk about, but still did

not get to finish it. Vitek answered that: *"this is a brilliant concept and it is impressive how it works."*

Then I proceeded with a question upon the definition of Addict´s success where Matej pointed out that: *"the most important one, (is) when someone from abroad communicated our event abroad, that is a measurement of success."* He then added: *"that is one of the biggest success factors because it is something you cannot buy."* He continued with an explanation of how none of the Slovak/Czech artists refused to play on their event and then saying: *"they want to be there, they want to have those visuals with that logo."* He also claimed that he recognizes the third definition of success as: *"when I am there, and I feel the vibe, and I feel the atmosphere."* He argued that: *"we are still doing a disco of the twenty-first century – a DJ party. There is nothing that would make you expect that this type of atmosphere would be there."* Since it could be argued that success drivers are connected to the definition of success in their perception, I asked them what they recognize as being aspects of success driver for the event. Matej then said: *"Jakub (NobodyListen) and I got high standards, and we want to achieve them. It is only about that that we want to do it in a way that we would like it, so we are just trying to feel like part of the audience."* As another success driver regarding the node of 'creatives as entrepreneurs' he recognized: *"a simple one. We want to go to a party where we feel good even though whoever would be throwing sh%t at us, it would not matter, because at that moment, in that day, in that hour, it is the best that we could do."* While Vitek answered that: *"Jakub (NobodyListen) and Matej are doing it in a way as if they would be attendees as if they would like to enjoy the party to the fullest"* and he recognized that as a significant factor.

When asked about whether they perceive themselves as being a creative organization Matej explained that they are following the music scene abroad and are getting inspired by it, and he recognized that as a part of it. When he was explaining the process of how they started working together with Lunch Meat Studio, which he recognizes as a big part of the creative process within 'Addict; he said: *"these guys (Lunch Meat Studio) are coming up with a concept of how the space should be lit up, or if it should flash, or if you should have projectors and what it should be about."* He started explaining the process of conceptualization of the visuals of Lunch Meat Studio compared to others, whom he described as nothing extra. Vitek, on the other hand, said that: *"under the word creative, I would imagine we would play more with graphics and so on."* He was pointing out the branding processes and conceptualization of the whole product.

When I then asked them about the vision and who do they want to become, Matej, answered that: *"we need to work hard on conceptualizing the brand"* he then continued: *"we want to do more merch, to work more on the brand in all areas. With regards to visuals, graphics, PR and so on."* He then stated that they want: *"to make this brand in a way that it will be defined, what it is"* he then explained that people who have never been to the party could not imagine what it is like. On the other hand, Vitek said that: *"I think it could also work in a way that people from abroad would buy this as a concept"* he then continued that: *"technical parameters are the same (everywhere) so that could be solved on location, but the process and the concept need to go hand in hand."*

4.2.5 Brief summary of Managerial layer

Event differentiation	Trendsetter	Structure	Creatives as entrepreneurs
Sound	Good vibes	Defining roles	Attendee POV
Visuals	Good music	Reinvestment	Intellectual property
Location	No CZ/SK artist declined	Trade-off	Symbolic value exchange
Homogeneous market	300 people on guest list	Connected networks	Unexpected atmosphere
Aesthetics	Influencer momentum	Creativity supporting environment	Best of ability
Creative branding	Huge reach		Importance of conceptualisation

Table 9- Summary of Managerial layer, Matej Kretik (Own composition)

In the table above, I tried to summarize empirical findings gathered from an interview with Matej Kretik into keywords. Regarding the event differentiation Matej mentioned that clubs in Prague do not pay attention to sound and visuals, he also recognized coming up with a location as the most important thing and that the market is very homogeneous what he transferred into no competition for Addict, since nothing like this event of this scope is happening in Czechia or Slovakia. He also recognized that part of creativity might be in their conscious working with branding, aesthetics and lunchmeat studio.

Regarding setting the trend, he explained to me that none of the Slovak/Czech artists ever declined to play on Addict and that Jakub could be what differentiates this event from others. Thanks to their influencer momentum they have a massive reach of three hundred thousand people online and big reach offline as well. Regarding the structure, the roles were being defined on the run but are settled now. They always reinvest the money, and Matej said that it is always a trade-off between artistic part, financial strategy, and the fan base. They do work in creative supporting environments but also enjoys working from home, and by connecting their networks, they were able to start this concept up.

Regarding creatives as entrepreneurs they always put attendee hat on, they also started thinking about intellectual property and how to protect it when going abroad. They recognize this event as a disco of the twenty-first century and are still amazed by the fantastic atmosphere that is present on all the events. The realization of the importance of strong brand identity and conceptualization also showed its presence, while trying to do best that they could to provide a party that they would like to attend.

Event differentiation	Trendsetter	Structure	Creatives as entrepreneurs
Location	Feedback	Tasks divided	Concept
Venue	Movement	Not doing it for money	Attendee POV
Lights	Extra things		Graphics
Experience	NobodyListen		
Details			

Table 10- Summary of Managerial layer, Vitek Machal (Own composition)

In table 10 I also tried to summarize data gathered from an interview with production manager Vitek Machal into keywords. Regarding the event differentiation, Vitek mentioned that they do not do unnecessary business that could be felt and that it is all about the details. He explained to me that they work hard to deliver an experience and not just a party. He assigns immense importance towards the remote location, looks of the venue, Lunch Meat Studio and the fact that they are well established and run smoothly. Regarding setting the trend, he told me that Matej and Jakub are looking into feedback a lot on all platforms and that it is a lot about the extra things that they do which almost nobody recognizes. He also perceives Jakub as the face

of Addict, and he does not know how it would look like without him. Regarding the structure, he mentioned that he is the right hand of Matej who mentor for Jakub is. He always makes sure that the event is happening, and he is not interested in money with this concept, he also never thought about the image of the concept internally. Concerning creatives as entrepreneurs he thinks that it is a brilliant concept and that it is impressive how it works, he also believes that it would be more creative if they would play more with graphics and brand identity and that maybe people from abroad could buy this concept.

4.3 Partner layer

This segment is representing companies that Addict is collaborating within the creation of the event. Five different companies are making this event happen. Firstly, it is Queens, clothing store that has been around for the past twelve years. They make their selection of products, and their partnership will be described further in this segment. Secondly, it is Event Support who is dealing with technical support of the event regarding light, sound, and construction. Nowadays, they offer a whole package of comprehensive event production that consists mostly of an economically advantageous combination of production and technical solutions. Thirdly, it is Lunch Meat Studio, which is a creative digital media studio that specializes in the design, interactivity, and user experience., Ideas and project solutions for clients and partners worldwide. Then it is Red Bull, a company that created a whole new product category (energy drink) in 1987. Today, they employ more than eleven thousand people, and their products are available in more than a hundred and seventy countries. Redbull has been 'giving wings to people' and ideas for more than twenty-seven years. Lastly, it is Jägermeister, which is an alcohol drink company. Their beverages contain thirty-five percent of alcohol. It is made with fifty-six herbs and spices and is based in Germany. Unfortunately, Jägermeister did not find enough time to let me interview them, but it is important to note that they are part of this layer as sponsors as well. Coded empirical data gathered are attached in Appendix (p. 98-109)

In Table 2 (p. 33), you can see coding cycles of partner layer. Marked with bold letters are second cycle codes, and below each of them, there are first cycle codes. These were decided upon after similarities within the qualitative data were found. Each one of these codes will be introduced and explained in sections below.

4.3.1 Symbolic exchange value

This section provides with an understanding of how intangible value is traded and how companies that provide partnership and companies that collaborate with Addict perceive these

values. I used four first cycle codes that focus on brand positioning or in other words image of the company, cultural influence which points out the impact of the collaboration upon culture, team/client satisfaction and long-term friendship which indicate on what basis does this partnership function.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these first cycle codes that were developed after similarities in the empirical data was found.

Symbolic exchange value
Brand positioning
Cultural influence
Team/Client satisfaction
Long term friendship

Table 11- Elements of coding cycles (Own composition)

When I questioned these partner companies about what their partnership consists of, Queens answered that we are: *"getting positioned on the most relevant party within our target group in both Slovak and Czech."* I then continued with questioning companies about what do they value the most in this long-term partnership, where Queens answered that they are good friends and: *"we also collaborate apart from this event, we are cultivating the love to this rave culture and note that people from Queens would attend Addict events even without collaboration"* and vice-versa. On the other hand, Lunch Meat Studio answered that they: *"definitely like to work with young people because it is keeping us fresh and we feel that we are part of this trend creation"* they then argued that they also: *"have much freedom"* what they appreciate and: *"we have mutual respect within the team of people that are working on it."* They then described it as: *"it is like working in a team where you know all the people, and you have worked with them before, you know what to expect."* Then Red Bull stated that: *"it is a very premium event. At present Jakub (NobodyListen) is somebody who is setting the trends within this genre. Of course, we want to connect our brand with him because he is doing interesting things and he is very inspiring and we, like Red Bull, want to stand by his side."* Then I continued with a question about previous experience with management of the projects like this and Queens answered that their brand grew up: *"in a cultural context where the support of events is one of the basic communication channels."*

I followed with a question of how these companies define the success of such a collaboration and Event Support answered: *"for us, it is always about the satisfaction of our client."* Then they explained to me that: *"it always happens that the client wants something that they didn't want in advance, so we are trying to deal with that on the spot, so the client will be satisfied"* he then claimed that: *"that's why these guys (Addict) are always happy, … and that's why we continue working together."* On the same, not Lunch Meat Studio said that: *"it is important to see that client is satisfied with what we do, and not just Jakub (NobodyListen) but the whole team that works on the event"* he then continued: *"the community surrounding this event is great, … people are coming back for these events because they like it. Because they can identify with it both on and off site."*

Then I proceed with a question regarding legacy and their perception of what this event brings to their company; Queens answered that they are: *"connected to the most successful and biggest rave cross border."* On the other note Lunch Meat Studio answered that they collaborate: *"even though it is a completely different target group,"* they then explained that they are aiming for more commercial hires lately. When I asked about the perception of the image and vision of Addict as concept, Lunch Meat Studio answered that they like it: *"because it's very cool to have fancy clothes and to get wasted and to dress up, but there is much egoism"* he then argues that: *"this is very important in this environment, so you can be cool."* He then explained that: *"girls are cool; therefore, drinks are cool; therefore, Instagram is very easy. You have nice things, you take a picture of yourself somewhere completely wasted, and it works on Instagram, so you do not even need to do that much."* On the other hand, Red Bull answered that: *"the concept works very well, … it is sold out, … always a big crowd of people."*

I then questioned if they consider this collaboration as successful and if yes, I asked them to identify what made it successful. Queens answered right away, that: *"average attendee (of the event) is almost the perfect representative of the target group of customers."* Event Support then continued that they believe it is successful and they said that: *"client is satisfied, and therefore we are satisfied."* Red Bull answered that: *"we would not be here for the fourteenth time if it were not successful, so 100% yes."* I was curious to find out how their collaboration changed since the very first event they started working together; Event Support answered that: *"considering that we know each other more and more, everything runs more smoothly."* They then continued: *"It is always good to work with someone you know."* I then asked them what challenges they were able to recognize while working with Addict team, and Queens answered

that: *"Addict is crème-de-la-crème of Czech production scene-spectate it with admiration"* then they mentioned that there are some: *"requirements (that) are not met, but we also understand that we are not the only ones."* Event Support claimed that: *"working with them and the communication with them is great, … when we say something, we stick to it from both sides."* On the other hand, Red Bull mentioned that: *"we have a product portfolio, but the people from the production team don't believe in it"* then they continued explaining struggles of Red Bull´s broader product portfolio, but then stated: *"the collaboration is working very well, because they stick to what is said."* Then I asked them what expectations they have for upcoming events and Queens mentioned: *"continued collaboration cross border."* Red Bull said that they are: *"curious if Jakub (NobodyListen) is going to push more into small events below a thousand people or bigger events for five to six thousand people."*

4.3.2 Economic value

This section provides us with empirical data about the economic value of these partnerships between Addict and these companies. I used three first cycle codes to describe more tangible value through codes like financial support, where I was looking for empirical data that proves monetary backing, product support that proves commodity/merchandise backing and joint growth that is pointing out empirical evidence of both companies gaining when collaborating.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Economic value
Financial support
Product support
Joint growth

Table 12- Elements of coding cycles (Own composition)

Starting up with a question regarding the partnership and what it consists of regarding economic value, Queens responded that they are: *"supporting the event financially, (and) also with its huge reach on social media, usage of shop for different pop-up events connected to Addict and mostly with producing end selling of merch."* Event Support answered that they are: *"primarily concerned with the technical production and technical reinsurance (support) of the event."* Red Bull then answered that: *"we started supporting Jakub (NobodyListen) since he started making*

music, so we are part of every Addict, but not the only product (wise) but financial support as well." Regarding the value of the long-term relationship Queens stated that it is their joint growth: *"since both subjects are practically higher and higher."* Then I proceeded with a question regarding the depth of involvement with the project management where Red Bull stated that they help Jakub (NobodyListen) financially: *"Moreover, then there is collaboration on the product level, and then, of course, we have our bars on these events, where we are bringing the bar, the people that work there and then there is percentage of the income (that) goes towards Addict."* I then continued with a question of how they define the success of such collaboration and Lunch Meat Studio answered that for them it is: *"the feedback from the crowd."* On the other hand, Red Bull is: *"looking at the sales per capita (how many cans you sell per every person on one event)."* Then they explained to me that most of the time: *"the success rate or the line between success/failure is one can per head."* Then I asked them about the legacy that this event brings them, and Queens answered that it is: *"thousands of Queens/Addict merch we produce together."* For Event Support: *"it is for us like collecting stuff to our portfolio of events, which tends to open doors for new events for us."* For Lunch Meat Studio it is a fact: *"that we have an opportunity to work with a big volume of technical equipment that is giving us many options to play around with."* They also then explained that: *"it is very cool to work with these tools and since it is always different it is a very nice creative exercise, so we are proving our skills in many things also regarding the documentation (sketches) that we need to provide Addict and Event Support with."* For Red Bull, they answered that they: *"believe that we are building new and young consumers, and of course we want to help."* I continued with a question regarding success perception of this collaboration and the factors that influence that. Lunch Meat Studio answered me that for them*: "it is successful,"* then they explained that: *"it is a continuous/regular collaboration that the company can make some money from it."* Redbull then claimed that: *"they (Addict) are getting the support they need, we become more visible, we sell some cans and that's what it is about."*

4.3.3 Process structure

In this section I try to refer to empirical data in the process structure and how do these partner companies organize for it. I used three first cycle codes that point out frame requirement/limitations, which assign empirical findings of what is needed to be done for partnership to work within the concept and what are the limitations of it, predictable unpredictability that stands for specific events or happenings that cannot be predicted, even

though they are somehow expected and change over time which points out certain factors that are altered with time passing by (Moeran and Strandgaard, 2011).

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Process structure
Frame requirements/limitations
Predictable unpredictability
Change over time

Table 13- Elements of coding cycles (Own composition)

When I asked a question regarding the depth of involvement with the project management Queens answered: *"before we were talking into the concept a lot, but now it´s more about the production team of Addict"* then they also mentioned the fact that: *"before on bigger events we had Queens stands but then (we) realized that it doesn't have much impact."* Event Support then stated that they used to: *"just come up with different ideas on how to do (certain things), but still we are basing it on top of their concept, we just make it work better"* then they also mentioned that: *"they are doing many details that you have to come up with on the spot."* Then Red Bull stated that: *"before every event, there is a location check. Most of a time it is Jakub (NobodyListen) and his manager, then people from the technical side (Event Support), Jägermeister and us."* He then started explaining me the process of discussion of where is what going to be positioned: *"this is approximately one month before the event. Then you put all the things into the car and go to the venue, its smooth operation."* When Asked about the legacy that Addict brings in for the partner companies, Lunch Meat Studio answered that in the beginnings: *"it was very punk, nowadays, we deliver more standardized sketches with much information that is helping them to realize the vision."*

Regarding the perception of the vision of Addict as a concept, Queens stated: *"(unexplored) locations became less and less, and therefore locations will have to repeat so expecting addict will slowly move to nearby countries."* Red Bull stated that: *"it is low branding because the whole concept is based upon the fact that it is dark. So, all the branding is dark. So, the lit-up bars are more of a trouble"* when trying to explain to me the troubles that they experience with the vision. I then continued with the question of how collaborations changed since the very first event that they started working together, Queens answered that: *"it got more expensive, both*

of us grew" he then continued: *"we always have to adjust the actual requirements of the space individually."* Lunch Meat Studio claimed that: *"we deepened our relations, so we know what to expect from each other."* Red Bull also claimed that: *"it professionalized itself a lot."* They then continued: *"we were growing into huge dimensions, we tried this concept, it works, and it is successful, so we supported it more, and it is more professional."*

Regarding challenges that these companies recognized while working on this project, Queens stated that it could be: *"the fact that they are dealing with things last minute."* Lunch Meat Studio did not recognize any challenges, and they claim that they: *"were able to tune most of the things so far."* Red Bull mentioned: *"the fact that they do not want to buy, what we want to sell,"* at the same time they argue that they might: *"need to push a little bit more."* When asked about expectations for the upcoming events Lunch Meat Studio said that they: *"not having many expectations,"* whereas Red Bull stated that: *"they never know where it will be, that we only find out a month before the event."*

4.3.4 Collaborative execution

In this section, I will display empirical findings upon collaborative execution, that are focused on partner companies and their collaborative efforts. I used four first cycle codes that are concerned with social media reach, as one of the critical marketing tools, brand recognition, event differentiation, and creative support as creative means that overlaps boundaries on some of the partners but not on the others.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Collaborative execution
Social media reach
Brand recognition
Event differentiation
Creative support

Table 14- Elements of coding cycles (Own composition)

When asked about what your partnership constitutes of, Lunch Meat Studio claimed that: *"together with Jakub Pešek who is the art director of the studio"* they do lights, visuals, and stage design. I then continued questioning what do these companies value the most in their

partnership with Addict, Even Support answered me that for them: *"it is very interesting because every time it´s on a different location, it always looks different, which is much more interesting for us than doing a classic event that always looks the same"* then they continued: *"it is always a new challenge for us, we always deal with different type of suspension of the lights and basically everything is different."* Lunch Meat Studio then followed with a claim that: *"before we started working together, I liked the genre and style of this event"* they also claim that before Addict: *"there was not a single event on the same level as this one."* They then continued explaining their role in the collaboration and then saying: *"I am dealing with how the stage should look like, I am working with emotions"* then he added to it: *"they (Event Support) definitely understand the vision, and they are trying very hard to get close to it"* he then also claimed that on last event there was a minimal difference between 3D models and the actual constructions. Then I continued with a question upon the previous experience with managing similar projects like Addict, and Queens answered that so far, we never had a similar series of parties, but: *"Queens is supporting different present urban events"* while also claiming that: *"Addict is the biggest one, or long term the most successful from all of them."* Lunch Meat Studio argued that: *"this is one of the last club types of events that we are continuously working on."*

Then I followed with a question regarding the depth of involvement with the project management, where Event Support answered that: *"Lunch Meat Studio mainly does the concept, but because we are the ones that are realizing their ideas…"* they consider themselves to be a part of concept creation too. They also claim that: *"the gate and small details"* are their job/ideas: *"but regards to the artistry it is Lunch Meat Studio´s job."* Lunch Meat Studio then answered that: *"we are together. On a couple of past events, we started to look for an identity of the stage design"* then they continue explaining the concept of *"Liza[15]"* (see Appendix, p. 86) who was created by Czech cinematographer Martin Štembera (Flashfaker[16]), and how they are planning on using it as a part of visuals and brand identity from now on. Then I continued with a question about the definition of success of their partnerships; Queens answered: *"accurately, measurable metric, number of people who attend"* since they see neon Queens logo in the room. Lunchmeat Studio argued that: *"you are checking Instagram and you realize that people love it."* Red Bull on the other hand: *"we are looking for the reach. In our case, it is pushing our brand and the fact that people got cans in their hands."*

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[15] https://www.instagram.com/lizaef_/
[16] https://www.instagram.com/flashfaker/

Then I proceed with another question regarding legacy that this event brings towards their company Lunch Meat Studio claimed that: *"it's running on social media, because that is something that we are very behind with"* he then continued explaining that: *"Jakub (NobodyListen) is always showing on his social media that we are doing it and both him and us appreciate it a lot."* I pursued another question regarding the image and vision of Addict as concept and Event Support answered that: *"we like that its always on a new spot and that they always look for new possibilities of doing things, that is what we like."*

I then continued asking whether they consider this collaboration as a successful and if so, what are the determinants of such a success and Lunch Meat Studio answered: *"definitely successful"* and then continued: *"we are filling our Instagram …."* While Redbull said that it is a win-win situation for both parties and that: *"we become more visible."* When I asked about the expectations for the upcoming events Event Support responded with the statement: *"we are waiting for them to come up with new idea with which they would come to us, and we would have something fun to do."*

4.3.5 Brief summary of Partner layer

Symbolic exchange value	Economic value	Process structure	Collaborative execution
Positioning	Financial support	New findings	Admiration
Target group	SOME reach		Spill over effect
	Merchandise		

Table 15- Summary of Partner layer, Queens (Own composition)

In the table above, I tried to summarize empirical findings gathered from an interview with Queens into keywords. As for symbolic exchange value Queens recognized positioning on the most relevant party as vital aspect as well as pointing out that the average attendee is an almost perfect representative of their target group. Production of merchandise, substantial social media reach was recognized as a significant economic value. Regarding process structure, Queens said that they learned new findings of the collaboration of this type. Admiration of the concept and recognizing aftermath spillover effects of the event were coded under collaborative execution.

Symbolic exchange value	Economic value	Process structure	Collaborative execution
Satisfaction	Reinsurance	Uncertainty	Challenges
Collaboration	Portfolio	Dynamic	Ideas
			Boundaries

Table 16- Summary of Partner layer, Event Support (Own composition)

Above, you can see keywords from Event Support interview. Regarding symbolic exchange value company mentioned high importance of client satisfaction multiple times and smooth collaboration. Their economic value is recognized as technical reinsurance of the event as well as they are building a portfolio that is always needed. The process structure of the collaboration was recognized as being uncertain but at the same time dynamic, while their collaborative execution consists of always new challenges while trying to realize ideas that are brought to the ´table´ while always pushing boundaries of what is possible.

Symbolic exchange value	Economic value	Process structure	Collaborative execution
Young people	Regular	Professionalization	Emotions
Trend creation	Creative exercise	Personal relations	Vision
Visual identity	Good tools		SOME boost

Table 17- Summary of Partner layer, Lunch Meat Studio (Own composition)

In Table 17 you can see keywords based on the interview with Lunch Meat Studio. I recognized working with young people, creation of trend, mutual respect, and recognition of the importance of visual identity as an essential symbolic exchange of value. Economic value was recognized within the opportunity offered by Addict to work with good tools, have a regular collaboration of this type and use it as a creative exercise, to stay sharp for other projects as well. Regarding the process structure and the way, it changed over time it has been stated that the professionalization of the processes took place as well as deepening of personal relations which helps the collaboration plenty. Collaborative execution was recognized in the appreciation of style from times before collaboration as well as importance in working with emotions and understanding the vision within collaborators and social media boost that is received towards the studio.

Symbolic exchange value	Economic value	Process structure	Collaborative execution
Premium	Sales per capita	Collaboration	SOME reach
Trend	Building consumers	Low branding	Visibility
Win-Win		Uncertainty	

Table 18- Summary of Partner layer, Red Bull (Own composition)

Lastly, you can see Table 18 above which provides us with keywords from the interview with Red Bull. I recognized a substantial symbolic exchange value for Red Bull in the fact that they are taking part in such a premium event, where they are setting the trend, meeting people to be inspired by, all the events being sold out and a win-win deal for both Addict and Red Bull regarding the sales and commercialization of the event. Regarding economic value, Red Bull is looking at how many cans of drink got sold during the event, and they believe that they are building a new and young consumer. They appreciate close collaboration which has been categorized under process structure together with the professionalization of processes over time. They also argue that there are some uncertainty and low branding towards their brand, so they are trying to push their agenda to solve this. Collaborative execution has been recognized by a number of people with cans in their hands, and social media reach therefore increase in visibility for their brand.

4.4 Participant layer

This segment is representing view angles of attendees from the event. To understand if communication between the managerial and participant layers are aligned, I have decided to interview eight random participants. I divided the participant layer into three-second cycle codes, which are then divided into first cycle codes for more specific divisions described below. As I found out during these interviews, some of them were students, some of them were employed or freelancers. One of the attendees was an editor of the music category in a famous Czech and Slovak online magazine called Refresher[17], another one was a well-known photographer[18], who is becoming rooted in the culture of Addict. I also interviewed an up and coming shoe designer[19], but also attendees that were just part of the enormous mass of people who came down to just party and have fun. I found it very interesting to question their

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[17] https://refresher.sk/
[18] https://www.instagram.com/filiporeba/
[19] https://www.instagram.com/betafurtkevic/

satisfaction and an overall understanding of the concept, to understand the perception of the key participants. Coded empirical data gathered are attached in Appendix (p. 110-114).

In Table 2 (p. 33), you can see coding cycles of partner layer. Marked with bold letters are second cycle codes, and below each of them, there are first cycle codes. These were decided upon after similarities within the qualitative data were found. Each one of these codes will be introduced and explained in sections below.

4.4.1 Brand perception

In order to understand how attendees, perceive Addict, I decided to use three first cycle codes that point towards brand awareness of the concept itself, loyalty towards attendance but also alcohol/party since a lot of them mentioned a strong connection between the event and the behavior of other attendees and concerning alcohol.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Brand perception
Awareness
Loyalty
Alcohol/Party

Table 19- Elements of coding cycles (Own composition)

When asked about the possible problems/issues, Filip mentioned that: *"problems going hand in hand with alcohol."* This is not anything unexpected or new but since a lot of people mentioned that the audience could be considered that of a younger age it is unknown if these "kids" are getting served alcohol on the event or they arrive under the influence. Tibor answered the question regarding the social impact of Addict as *"negative,"* he said that this event encourages drug usage and that drugs and alcohol are the reason for the people having fun to a big extent. When asked directly regarding the perception of the image and vision of the Addict, Petra answered: "positive" even though she nostalgically remembers the beginnings when Addict was more intimate, with a limited capacity of two hundred people. She also agreed that now more people are getting involved, but she feels that it is important to keep the core fans, basically by listening to them. Tibor perceived the image as: *"highly potential, which can have huge success*

in the generation coming after us," he was also concerned about the event *"holding onto their quality"* and music genres in order not to lose its spirit. He said: *"it is an underground party that should stay that way and shouldn´t become a commercial event to profit*." Ema still saw this event as: *"event for friends,"* then went on to describe how it was in the beginning when Jakub (NobodyListen) wanted to throw a party where he would be able to play whatever he wanted to play. It was also pointed out that: *"it was not split into a normal entry, friend list, guest list, VIP, ultra-VIP*," people used just all to come together and have fun. At the same time, he then continued that: *"it got spread pretty quickly and became this phenomenon with people coming from abroad for this party because they know it will be LIT*." Filip said: *"I think Jakub is creating something great and is always pushing boundaries…It is an original concept, and I enjoy it a lot, that is why it starts to bother me that it is losing its magic (regarding being sold out, three thousand capacity events), and it is becoming commercial, even almost festival-like event."*

Contradictory to most of the participants, Beta mentioned that: *"I never thought about the vision of addict more in-depth – it is an event as whatever other events within this genre.".* When I asked the participants whether this was their first time attending, Petra told me: *"no, the eleventh event*." Tibor told me it was his: *"fourth and the last one*." Vanessa told me it was her: *"the tenth time*." Ema explained to me that it was her *"ninth one"* she also then continued that: *"people tend to stick to it," after the first time."* Gabriel told me that it was his fifth one and that he: *"cannot wait for the next (one)*." Viktor told me that he has been to approximately twelve of them and that he is: *"pretty often planning the working week so that during the event I am in Prague and free."* Beta has been to two events so far, and Filip told me he has been: *"to almost all of them, except for the first two."*

4.4.2 Experience

To understand the factors of experience that; Addict is delivering towards its attendees more in-depth, I used four first cycle codes that point out the uniqueness in terms the differentiation point, the atmosphere of how people feel at the event, safety, and the location, since it has a remote and temporary location every time. These codes were decided upon after I realized similarities within answers from different attendees.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Experience
Uniqueness
Atmosphere
Safety
Location

Table 20- Elements of coding cycles (Own composition)

When I asked my interviewees to mention a few things that they like the most about Addict compared to similar events, Petra answered: *"venue, because they are always interchanging them, I also appreciate the visuals and lights of the event and the graphics within the promo."* Gabriel then answered that he likes: *"the atmosphere, great people, great music, NobodyListen knows what he is doing, and he is doing it well"*. Viktor also wanted to point out: *"exciting lighting in venues, the lighting visualizations and willingness to move the show and visuals. The initiative of dramaturgy, which is part of inviting artists from abroad. Selection of fascinating industrious locations, which sometimes look like they will fall apart. Also, the fact that you have to go through some f%cked up places until you get to backstage."* He also mentioned that he is not quite sure if you can compare it to anything else. He also felt like Jakub and Matej are not saving any money and energy on it.

On the other hand, when I asked them to mention a few things that they were least fond of compared to similar events, Petra said that: *"on some events, it happened that exit and entry were not optimal with huge queues with people pushing each other."* Vanessa did not feel like there were any. At the same time, he mentioned that: *"on some event, they might not have followed the capacity and did not organize it well"* regarding bars. Gabriel did not mention anything, and Viktor said that you could not compare this with any other event! Beta mentioned that both events that she participated were *"extremely hot"* regarding the air conditioning.

Regarding misunderstanding and possible issues that attendees might have encountered at Addict events, Petra mentioned queues: *"huge queues where people are pushing each other*." Vanessa also mentioned queues regarding the bar area, but she also said: *"they are working on it, … it feels like they are working on it"*. Ema mentioned issues with friend/guest list and VIP areas not being marked properly. Gabriel never had any issues. When I asked about the expectations when coming for such an event and if they differ from other events that they attend, Petra answered that they differ: *"because it is not a classical type of event, the constant is NobodyListen. Value is the number of acts and the possibility of getting to know new and high-*

quality artists.", But he also mentioned that the ratio between the time that the event lasts for and the price is of high value for him. Tibor firstly said that it does not differ at all, at the same time he then continued: *"uniqueness is in the music,"* and the fact that these events are not too often. He was pointing out the fact that people have more time to plan and build up the hype, so they expect more fun out of it. Viktor saw differences in*: "extremely positive vibe and high-quality sound and light visuals, installations, also always expected to be sold out*," he also mentioned that other clubs do not offer the *"whole package"* as this event does.

Some participants, when asked about the image and vision of Addict as concept said that they put: *"much effort towards good lighting and sound. They take care of the acoustics, and they play with it for a long time."* (Vanessa). Ema mentioned that there is: *"nothing like this event – like the idea that its always changing the location and always surprise with how it will look like."* Gabriel mentioned that NobodyListen knows what he is doing, and people like it: *"it is enough for an event to work*." Viktor perceived the concept as: *"club-like event on different type of interesting locations where every time NobodyListen is playing as home DJ and the different DJs from abroad plays"*, he then continued that: *"it might seem like the concept is simple, but so far nobody was able to pull such an event with such cadence, so I see it as inimitable phenomenon which works amazingly, because of transparency and the fact that it is simple."* Filip said that: *"NobodyListen with his team brought it (event) to an extremely high standard regarding artists from abroad and their megalomaniac ideas, which always somehow work out/become a reality. I do not think there is anything like this even abroad, and it is just a matter of time when Addict Tour will go over the border of Czechia and Slovak Republic."*

4.4.3 Youth culture

One of the factors that I recognized in participant layer was ´youth culture. ´ This code could be understood through first cycle codes that I used to divide observations and answers from attendees of the event. I used four first cycle codes that stand for status, trend/fashion, hip-hop subculture, and social media. I recognize these factors to be representatives of the youth culture that make up the most significant portion of the overall attendance of the event. Status in the meaning of standards and maybe also hierarchical structure, trend/fashion as of significant common interest of people attending, hip-hop subculture as a way of describing this new wave sound that is based on hip-hop, and social media as a huge marketing tool for this event or anything connected to it.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Youth culture
Status
Trend/Fashion
Hip-Hop subculture
Social media

Table 21- Elements of coding cycles (Own composition)

When I asked attendees about where the learned about Addict, Petra answered that she learned about it through: "Instagram influencers from the music scene, namely *"Ttaple[20] and dalybhahacrew[21]"*. Tibor learned about it from the fourth Facebook Event. Gabriel also mentioned Facebook and Instagram. Beta said that she: *"got to know Addict after the first Addict event, in the morning after, I woke up, checked Instagram and it was filled with crazy sh%t."* When they were asked about the things that they like about Addict compared to other similar events, Tibor said that: *"it is one of not too many hip-hop types of events – the culture is expanding."* On the other hand, when attendees were asked to mention few things that they are least fond of, Tibor mentioned: *"behavior of the younger audience that is coming to addict event, it is hard to manage the fact that those f%cking children behave like f%cking idiots."* He also mentioned that he did not like the music apart from NobodyListen´s DJ set. Ema was also concerned with the younger audience; she said: *"more and more young people are coming here and are making an unnecessary mess."* Filip followed with the fact that: *"there are a lot of young people between 16-18, but it is understandable and easily explainable."* he said. Concerning these answers when I asked about the misunderstandings and possible issues during Addict events, Tibor said that: *"the only misunderstanding is with those f%cking kids, everything else is ok."* Viktor also mentioned that sometimes there are: *"some fights when younger kids got too drunk,"* he was also unsure about the age limit on entry, and about the mosh pits and the safety surrounding them. Regarding the social impact, Ema recognized that it is: *"a social event where everyone is pulling out their best clothes, so they can show-off."* Beta also mentioned that social impact is hard to recognize but showing off expensive clothes was some of his concern too.

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[20] https://www.instagram.com/ttapple/
[21] https://www.instagram.com/dalybhahacrew/

4.4.4 Community

This section points out the community involvement and their perception of the event. I used three first cycle codes, namely the meeting point as a place where people congregate, hierarchy that could be understood as differences between different types of tickets and therefore different hang-out zones for attendees and friends/new encounters, which is a code for people pointing out the importance of friends as influence and as a big part of the community.

In the table below, you can see the second cycle code that is then divided into four first cycle codes. In the next paragraph, I will provide examples for each of these second cycle codes that were developed after similarities in the empirical data was found.

Community
Meeting point
Hierarchy
Friends/New encounters

Table 22- Elements of coding cycles (Own composition)

When I asked the attendees where they learned about the event, it was either from social media or friends. Vanessa told me that she learned about it from friends from Prague, right after she moved to Prague and those were the: *"beginnings of Addict*." Ema also told me that she learned about it from a friend of hers that went to the first 'Addict' ever and that: *"then she took me with her. I think it was the fifth Addict, and I went to all of them ever since. People tend to stick to it."*. Viktor told me that he learned about it: *"back when idea creation was happening, with Jakub we have a lot of common friends and also as Refresher (online magazine) we are working with cool companies that are supporting Addict, so I learned about the concept from more than one side, so I knew that something is cooking."* At the same time, he mentioned that from the: *"beginning, not too big expectations*." He said that he did not expect that these guys could do it with such frequency and quality. Filip also mentioned that he learned about it: *"from a close friend of mine 4years ago, it was Addict number one in Chemistry Gallery"*. When I asked Vanessa to mention a few things that she likes the most about Addict compared to similar events she explained to me that she goes there to: *"meet up with a lot of people and friends that I did not see for a long time"*, and that *"Addict has a different atmosphere compared to other events"*. Ema also said that he goes there to: *"meet with friends and have fun*." Beta told me that he: *"got to have a chance to say hi to friends in one location, so when leaving Prague again, I do not have*

any remorse that I did not meet with someone." Filip explained to me that: *"it is a great place to meet up with people from either your private or from your work life."*

Regarding the social impact of the event, Petra told me that it is: *"connecting the community that is favoring the same musical genre and fashion. Something that Prague was missing in this scope with this type of frequency."* Vanessa said that: *"It connects our community*." She said that she feels like she is part of the whole community. On the contrary, Viktor started with a bold statement saying that: *"I do not think addict has any impact upon somebody or something, but it forms and holds the community together."* He then continued: *"people, therefore, have a place to go to have a fun, place where they can listen to music that they like, and organizers of another event can learn from this concept*." He then also said that because of the collaborations that they do, for example with Red Bull, people from abroad learn about the event and they see that culture that is on a different level. Filip is also aligned with these opinions; he said: *"this event is grouping people with similar interests in this moment of time when the main priorities of youngsters are fashion and music, but we cannot forget that Addict is the most fitting name for the concept*."

When I asked about the expectations and comparison to other events that they attend, Vanessa told me that: *"compared to all the other classical parties, I know what type of people I can expect there, I can be hundred percent sure the music will be good and the party also."* She then explained that it is *"connecting community"* too. Gabriel explained to me that it is: *"a lit party, (where) you talk with friends, get to know new people, meet and greet with people behind the concept and enjoy the evening. Addict has never disappointed me."* Viktor told me that this concept differs a lot from other events, mainly regarding the sound, light, and visuals and that he: *"expects to meet many friends."* Beta explained to me that she does not have: *"too big expectations, I expect sh%t ton of friends and known people and faces, and I also expect a high-quality headache in the morning."* Filip told me that he is: *"happy to come to Addict every time because I will meet up with many inspiring people, with whom I am either working or have the possibility to work in the future. That is why I consider it mainly as a great meeting point compared to any other events."*

4.4.5 Brief summary of Participant layer

Brand perception	Experience	Youth culture	Community
Friends	Venue	Music scene	Close friends
Raising interest	Visuals	Influencers	Connection
Core fans	Promo	SOME	Meeting point
High potential	Atmosphere	Egoism	

Table 23- Summary of Participant layer (Own composition)

In the table above, you can see keywords that are based on eight interviews with participants. Regarding the brand perception, it seemed like problems go hand in hand with alcohol. Some participants felt that it might encourage drug usage, others said that it is just friends having fun. They felt that it is nice to see more and more people interested in the concept, while organizers still being able to keep the core fans. Some participants felt that it might lose its spirit if it mixes too many music genres and if it commercializes itself more.

Regarding experience venue, visuals, promo, and the atmosphere was a prevalent topic at the same time some participants mentioned queues at bars and the entry while noting that Addict is working on it. They said that Jakub (NobodyListen) is constant and other high-quality artists are always brought. They also mentioned that it is not too often, so there Is more time to get hyped up and that other club-like event almost never offer the whole package as Addict does. The youth culture it could be said that the culture is expanding, and that younger audience might be harder to manage. Also, I recognized as an essential aspect that some participants mentioned how is this culture connected to expensive clothes and showing them off on these types of events. It has also been mentioned that there are not too many hip-hop events and that they learned about the event through social media marketing. Many participants mentioned that they learned about the event from friends and that it is a place where you can meet people from work or private life. Some participants felt that it connects the community with the same interest. It also inspired people and connecting the community and people that they next have the possibility of working with.

Chapter 5.0 - Discussion

This section will firstly address the three research questions to help explore the overall research question 'Why and how Addict become successful?'

5.1 R.Q.1:

Can the concept of Addict be defined as an FCE?

Extant literature has focused on fairs and festivals as defining events for field configuration in the creative fields. Given that the Addict event resides in the music industry but is neither a fair or a festival, it may be appropriate to define it as an organized field level event (Schüßler, 2014). An organized field level event is *"an intentionally set up temporally and spatially bounded social arena at which diverse actors from different organizations come together and interact with potential impacts on wider organizational fields"* (p. 2). It could also be described as a Field Configuring Event (FCE), as proposed by Lampel and Meyer (2008). The following paragraphs will explore how Addict can be defined as an FCE.

Alluding to the six characteristics defined by Lampel and Meyer (2008), an FCE has a unique location and a limited duration. In the case of Addict, each event is held at a different location, and this one specifically was held at the 'Areál Výstavište 67', the location of which was identified by the longitude and latitude coordinates and the event lasted from 9 pm – 5 am. Furthermore, people from different backgrounds and areas of expertise gathered for this event at the particular time, which enabled *"opportunities for unstructured opportunities for face-to-face social interaction"* (Lampel and Meyer, 2008; p. 1027). For example, a lot of the participants who were interviewed, attended Addict events because they knew they would meet someone they know, someone they have not met in a long time or someone worth meeting. People come to these events to meet their friends, to support the community and culture, and engage in networking with different people from creative industries in Czechia and Slovakia. These interactions are highly dependent on the temporal and spatial factors that characterize an FCE.

To elaborate further, while the interactions that may have been sporadic at first, over time have turned unto collaborative interactions (Powel et al., 2005; in Lampel and Meyer, 2008). For example, in the beginning, NobodyListen and his friends knew something was missing in the club scene in Prague, so decided to choose a location, assemble a lineup and bring technicians to install the light (see Chapter 4, Empirical findings, p. 32-64). Now, there are long term collaborations between Addict, the technical support (Event Support) and Lunch Meat Studio,

who are responsible for the lights and atmosphere (see Appendix, p. 85). Consequently, these dramaturgical activities helped to shape the cognitive representation of the concept and therefore may help to reinforce field permanence in the future (Barley and Tolbert, 1997). As a result, the participants, managers, and sponsors gain an identity as field members by acquiring the awareness of the field (Lampel and Meyer, 2008). The field members *"invest their energy and resources in the field with a view to future returns"* (Lampel and Meyer, 2008; p. 1027). For example, field members from the managerial layer continue to reinvest profits and scale each Addict event, which in turn increases the field's institutional legitimacy (Lampel and Meyer, 2008). As a result, the participants are surprised by the visualizations and sound quality that appears at each industrious location (see Participant interview, p. 110-114). They engage in collective sense-making through conversing via social media sites like Instagram and getting to know new artist in the new wave music scene. This shows that the interaction of the structural and cognitive levels at the site of Addict help to provide legitimacy for the field and thus Addict could be described as an FCE.

Addict as an FCE provides the opportunity for *"generating social and reputational resources, that can be deployed elsewhere and for other purposes"* (Lampel and Meyer, 2008; p. 1027). This is a crucial point in the context of FCE, as the ability to reconstruct the experience and atmosphere in another location with a different group of participants shows the temporality and spatial flexibility of the FCE. In the case of Addict, it has been successfully held at a different location for the last 14 events. While some of the participants and most of the sponsors and collaborators continue to work together, Addict still attracts new people and new media attention. This could imply that Addict can be considered a *"weak field mandate"* (Lampel and Meyer, 2008; p. 1028), where the field is influenced by the emergent process of field members meeting to network in a social setting.

Consequently, Addict can be defined as an FCE because it creates a space for the community where individuals can represent themselves and their organizations. While the event organizers *"are trying to feel like part of the audience"* (see Matej interview, p. 88-94), at the same time they are also configuring a space for the creative community in Czechia and Slovakia to meet. One interviewee summarised the general feeling of Addict: it *"forms and holds the community together"* (see Participant interview, p. 110-114). The field members identify with the concept both on and off-site, which illustrates that significant social and reputational resources are generated and can be translated to other events.

5.2 R.Q.2:

How is creativity fostered at the site of Addict?

By framing Addict as a field configuring event in the previous section of the discussion, it becomes possible to explore how creativity is fostered at the site of the FCE. This section will first focus on the relationship between two critical inputs of the creative product, namely the creative entrepreneur and economic gains. Secondly, the creative output will be considered concerning how the event organizers of Addict facilitate network creation through collaboration with actors at the sponsor and participant levels. Thirdly, this will lead us to explore the creative process and the specific roles that are enacted in fostering creativity.

The notion of the creative entrepreneur plays an essential role in fostering creativity at the FCE Addict (Lampel and Germain, 2015). Striking a balance between attracting economic gains and staying true to the artistic concept is a significant trade-off to consider when exploring the emergence of a creative product. FCE Addict requires substantial funds every time because it needs to be built up from the ground up for each occasion. Also, to generate enough economic gains, the venue needs to reach capacity; thus, there should be enough interest generated to sell the tickets. In the case of this empirical case study, Matej Kretik and Jakub Strach (NobodyListen) play critical roles as creative entrepreneurs. Firstly, Matej could be defined as a creative entrepreneur because he takes the risk to fund Addict through his company Bookin Agency, which means he is liable if all goes wrong. Secondly, the profits are reinvested into the next event, implying a risk-taking entrepreneurial mindset. In extant literature, for example, Lovink and Rossiter (2007; in Lampel and Germain, 2015) explore how a creative entrepreneur plays the role of a micro firm rather than an employee due to the risk that needs to be taken to achieve market success. He explores this risk regarding *"willingness to brand the self"* (p. 2330). As for Jakub (NobodyListen), he is the creative entrepreneur with the strong self-brand. The strong bargaining position he has cultivated over the long term has facilitated high profile collaborations with Queens and Red Bull. They both support Addict financially and regarding product, which means more exposure and brand recognition for Addict. Overall, the inputs concerning economic gains and creative entrepreneur's bargaining position have enabled Addict to co-create a creative product that is a unique experience for everyone involved and thus have created a place where creativity can be fostered (Schüßler and Sydow, 2015).

Regarding the creative output, the collaborative execution that results from interaction at different levels (partner, managerial and participant) plays an essential role in fostering

creativity at the site of Addict FCE. The uniqueness of the event stems from the location (Schüßler and Sydow, 2015). Through collaborative execution between Event Support, Lunch Meat Studio, and Addict, each venue transforms to a unique experience at every event. While Lunch Meat Studio and Addict are responsible for the conceptualization of the space regarding light and stage design, not much would be possible without suspending the lights and connecting them to electricity. This is Event Support's responsibility.

Furthermore, to ensure enough traction, Addict is collaborating with Queens and Redbull to gain as much social media reach as possible. The findings show that the Addict FCE has been able to gain traction, growing from an intimate affair of around four hundred people to over thousand people, this is not taking into consideration the growing online community that is engaged predominantly through social media platforms like Facebook and Instagram. By facilitating a space where creative companies, innovative brand, and fashion-conscious people can come together to interact and therefore form a network over a shared meaning, it could be argued that Addict has provided economic and symbolic value for those involved (Lampel and Meyer, 2008; Moeran and Strandgaard Pedersen, 2011).

It could be argued that the collaborative execution would not have been as successful in fostering creativity if the roles of each actor were not clearly defined and enacted at the FCE. It is evident that at the sponsor the level the roles are predominantly negotiated well beforehand. It seems that the roles are more explicit with companies that measure their success in more quantifiable terms. For example, Red Bull knows precisely how many cans they need to sell to consider the event participation successful. On the other hand, it is difficult to measure the extra effort put into the role of Vitek, who already *"solves all the production things in the background"* (see Vitek interview, p. 95-97). Whereas Red Bull, a more hierarchically organized company has predefined roles, the event organizers of Addict rather negotiate their roles based on the situation. Matej's role has also changed over time – he now focuses more on the details and final touches, whereas before he was *"the production manager, the main producer and the dramaturg"* all in one (see Matej interview, p. 88-94). This illustrates that even though the coordination between different layers is not formal, the level of work is still structured, and coordination is successful (Bechky, 2006). The ability to be flexible in the roles they enacts allows the team to react to predictable unpredictability, which is a characteristic of FCEs (Moeran and Strandgaard Pedersen, 2011). The flexibility of roles enables an environment at the site of FCE for fostering creativity.

An exciting and vital role to consider is the role of the participants that come to the Addict parties. The FCE has illustrated that the participants coming to the events are not merely passive observers but rather play an active role in shaping the experience. During the interviews, one of the main issues that were brought up were the drunk young people who would come to the event and ruin the experience for others. This kind of interaction, in turn, renegotiates the role of the event organizers. Due to the aggressive behavior in the queues, the event organizers were considering putting up fences and increasing their security measures. Perhaps, as the FCE increased in scale soon, the role of the production manager will consist not just of taking care of coordinating between the sponsors and the technical team but also ensuring the extra safety and orderliness of the young crowd.

Furthermore, Addict has an increasingly active social media presence, especially with the implementation of animated characters like *"LIZA" (see Appendix, p. 86)* on Facebook and Instagram (see Partner interviews, p. 98-109). During the event, Liza sometimes materializes as a 3D figurine, giving the impression she is in the space too. As interactivity and engagement in social media increases, the role of the participant will become increasingly important in developing the community and becoming a spokesperson for the Addict brand in general. To facilitate this interactivity, further collaboration with the cinematographer (Martin Štembera) who created the animated mascot Liza is essential. This will not only help to develop the brand even further but will also put more emphasis on the role of the people responsible for the animation. Alluding to Bechky (2006), it is evident that the role negotiation will become more dependent on coordination at the site. The physicality of the space allows the observer to see how the activity immediately materializes in the space and this visibility requires continuous communication (Bechky, 2006). It could be an exciting path for further research to observe the how roles of participants are renegotiated and how this impact on the success of the concept overall.

5.3 R.Q.3:

How is creativity valued at the site of Addict?

In extant literature, the valuation of a creative product before consumption yields a high level of uncertainty (Caves, 2000). Since *"values are the criteria by which people judge what is legitimate"* (Suchman, 1995; in Moeran and Strandgaard 2011, p. 574), it becomes essential to reduce the amount of uncertainty associated with the creative product. This is because the value that is difficult to define is challenging to exchange for economic value. This section will explore

how the creativity that is fostered at the Addict FCE is valued from different vantage points, namely the three different layers (managerial, partner and participant). As a result, the discussion will illustrate that the values that are negotiated at the site of the FCE play an essential role in determining the success of the concept.

Valuating the creativity fostered is especially crucial in the case of Addict because it is a novel artistic concept that has not been valuated before. One of the ways creativity is and has been valued in the creative industry is by attributing economic value to the cultural product. (Moeran and Strandgaard, 2011). From the participant level, the sold-out event and the price differentiation between the tickets (VIP, friend list) imply that there is substantial economic value attributed to the concept.

Furthermore, both Queens and Red Bull support the concept financially. Finally, at the managerial level, 98% of the profits are reinvested into the next event (see Empirical findings, p. 32-64). These point to the fact that the Addict FCE is successful. However, it is easy to reduce the success of the event to the monetary gains and not take into full consideration the creativity that is fostered at the event that in turn generates symbolic value exchange.

While valuating the creativity regarding economic value is useful because it is easily quantifiable, it may pose as a barrier for future negotiation of collaborations between the event organizers and the sponsors. For example, Event Support, who support the event organizers primarily through technical rather than financial means, may find it difficult to evaluate their contribution regarding economic value. During the event, many spontaneous decisions are made to accommodate the *"predictable unpredictability"* of the event (Moeran and Strandgaard Pedersen, 2011; p. 31). These actions are highly professional and require a high level of craftsmanship to be carried out, so may not be shared by others involved Moeran and Strandgaard Pedersen (2011). One of the issues that have been flagged up by Matej Kretik, NobodyListen's manager, is the attention to detail and the extra effort that goes into making the event that goes unnoticed by the participants. For example, even though the sound system plays a huge role in the successful delivery of the event, the effort that goes into making that sounds system work perfectly goes unnoticed (see Empirical findings, p. 32-64). It is possible to attribute technical and material values, in this case, to help quantify the effort that goes into making each event unique regarding the technical and material set up (Moeran and Strandgaard Pedersen, 2011).

Furthermore, with every new event, the requirements change and need to be customized to live up to the increasingly high economic values that are attributed to the concept by the consumers. By attributing appreciative values to these actions, it becomes possible to assign specific meaning to the aesthetic creations during the event (Moeran and Strandgaard Pedersen, 2011). By creating this shared language among the event organizers, partners and participants shared the meaning of the cultural product can emerge. The managers understand that one of the most significant success factors of the event is that it is *"something you cannot buy"* (see Matej interview, p. 88-94). Therefore, the appraisal of the creativity could enable the artistic efforts to be valued and thus encourage their development. Evaluating the appreciated value will play an increasingly important role in determining the success factors that make up the artistic concept. As the participants are the ones consuming the cultural product, it is essential that they can value the creativity that is fostered at the event to its full extent.

The development of appreciative values is especially important in the context of Addict as it is a novel and unique artistic and cultural phenomenon and thus the ideological values associated with it are not fully developed (Moeran and Strandgaard Pedersen, 2011). Appreciative values could help consolidate the Addict brand. Currently, the main differentiation point, along with the technical and social values negotiated at the event, is the location for each Addict FCE. As the unexplored locations diminish, the vision and mission behind Addict will become increasingly important. Developing a shared language among the network of collaborators through appreciative values derived explicitly from the Addict FCE will attract participants and sponsors. For the participant, for example, the opportunity to tag NobodyListen on Instagram and then engage in a discussion of the past Addict event yields high appreciative value. By communicating using the shared language, they feel they become part of a community and a specific youth culture movement. For the partner, increased recognition of the brand through the consolidation of these values will attract new customers and in turn, will increase sales and help make their brand stronger too. For example, by collaborating on creating merchandise with the Addict logo, Queens and Addict both increased their brand recognition and made their market position stronger. As community feedback is one of the main determinants of success for the Addict team, nurturing appreciative values becomes increasingly crucial for current and future success.

The construction and maintenance of social values in the case of Addict is vital for enhancing the perceived value of the cultural product (Moeran and Strandgaard, 2011). Given the

temporality and last minuteness regarding the organization of the FCE, the interviewees commented on the fact that each *"event runs smoothly"* (see Empirical findings, p. 32-64). This could be attributed to the high level of social values at the managerial and partner levels. For example, the partners unanimously stated that the long-term friendships and thus previous experience working together had enabled an understanding that makes the operations to run smoothly. Furthermore, by continuing to collaborate in this manner, both the event organizers and the sponsors gain recognition and thus legitimacy. For example, the partnership between Queens and Addict has been substantially beneficial for both regarding building up their respective portfolios, enabling to grow and gain a certain status in the emerging new wave music industry and youth culture.

5.4 R.Q.:

Why and how Addict become successful?

Overall, it is evident that significant symbolic exchange value is negotiated at the site of the Addict FCE through social, technical and appreciative values that emerge at the managerial, partner and participant levels. An advantage of framing the Addict concept regarding both symbolic and economic values is that it enables the team behind Addict to convert these values into different forms of capital (Moeran and Strandgaard Pedersen, 2011). For example, as the scale of the event keeps growing, perhaps both nationally and internationally, the team can use the symbolic capital that they aggregated and convert into economic capital. By raising prices for a cross border event, the Addict FCE will be able to gain more creative freedom as it would not need to rely on the creative entrepreneur to exploit his brand to such an extent to ensure economic gains. When going to another country, this security is crucial as it reduces the risk of the foreign market not receiving the concept with such enthusiasm as on the home ground. By converting symbolic values to economic capital, it is also possible to avoid a profit-maximizing mentality that threatens most creative businesses (Lampel and Germain, 2015). In other words, the increased ticket prices are justified because the artistic effort and not just the monetary needs are taken into consideration. According to Vitek, the success lies in delivering an artistic experience and not just a party that is run for making the profit for the event organizers. Currently, they are looking to find an angel investor to help them financially. It could be argued that, if each event can grow at the current rate and if they focus on generating the symbolic value that then can be turned into economic value, they will not need to rely heavily on external investment. The external investment could be risky because there is a high-risk, high return

mentality. In other words, the investor may want to have a say in the artistic concept, which may compromise the overall vision. Overall, focusing too much on profit-maximizing could be risky because the economic gains could overshadow the artistic concept, that has been carefully nurtured and developed into a unique idea throughout each Addict FCE (Lampel and Germain, 2015).

Furthermore, by converting symbolic capital to economic, the Addict as an FCE can attract high profile collaborators and artists by offering a higher return for collaboration. As Addict is planning to expand internationally, it will be essential to attract events in those countries that have similar symbolic values, thus embedding themselves in more permanent structures from which creativity can be fostered at the site of the FCE (Power and Jansson, 2008; Evans, 2007). By differentiating and converting the different values, the team behind Addict have the flexibility to decide which activities, partnerships, artistry they should focus on. As a result, the maintenance and development of Addict as a field configuring event may have an impact of the field that they are embedded in. Previous research has found that temporary organizations that embed themselves in more permanent structures form a collaborative, rather than a competitive network of artistic events (Schüßler and Sydow, 2015). Perhaps an exciting path for further research would be to study how network creation has an impact on field evolution in the music industry.

It could be concluded that Addict is successful given their current position within the field of the new wave music industry. I have assessed the success of the concept by framing it as a Field Configuring Event, which in turn has made possible to evaluate the interactions between different the different managerial, partner and participant levels. I have concluded that creativity was fostered at the site of the Addict FCE regarding generating a unique creative product and engaging in a creative process. Consequently, by exploring these interactions and how they enabled creativity to emerge, I could evaluate the different values that have been negotiated at the FCE and how they could potentially be converted into different types of capital depending on the context. This would illustrate that the qualitative symbolic value generated at the site of Addict could be exchanged for quantitative economic value, thus creating commodity exchange value (Moeran and Strandgaard, 2011). However, it must be noted that converting the values may be challenging as the broader event context may not perceive the values the same way as the target audience of Addict. Therefore, Addict should emphasize developing

relationships with creative entities that share their values and vision to facilitate collaboration cross border.

Overall, Addict was not intended to influence field evolution, and perhaps it is too early to say if it will impact the industry to such an extent. However, there is enough evidence regarding fostering creativity and enabling symbolic value to emerge to suggest that this concept, after fourteen iterations is a successful phenomenon. It has facilitated a space where different actors could come together to create a new shared meaning, perhaps a meaning that could help shape the emerging new wave music community. Addict as an FCE is successful because it has *"created a social space in which individuals can represent both themselves and their organizations"* (Lampel, 2008; p. 1028).

Chapter 6.0 - Conclusion

It is evident that the roles that have been negotiated at this and other Addict events ensure that collaborative execution is at the core of the mechanism for fostering creativity and generating value, both symbolic and economic. Through the consolidation and continuous negotiation of the roles, Addict enables the event participants to identify as field members, thus nurturing a strong community feel. This could enhance the weak field mandate by generating social and reputational resources, which could impact on the field overall. It could be argued that Addict is on the right path to building a strong competitive advantage. Through fostering a strong sense of community, Addict creates a shared meaning and thus a strong symbolic exchange value surrounding the concept. Converting the symbolic exchange value to economic capital is an important factor in determining the success of the Addict in the near future; with increased demand for events, which implies that Addict will continue to scale. Due to the risk involved in attracting external financing, which may be detrimental to the artistic concept, Addict should make emphasis on growing their symbolic value exchange to help increase their economic gains.

It could be argued that the aim to expand to other countries is a reasonable strategy for growing the concept and thus providing an opportunity for consolidating their current competitive advantage even further. The community is an essential factor in the success of Addict. However, growing concerns regarding the reckless young crowd it will be essential to engage new and diverse field members. Furthermore, for Addict FCE the location is a crucial factor in their success. However, as the unique locations in Czechia and Slovakia decrease, locations abroad become even more attractive. It would be great to study this development further and explore how cross border collaborations could help to grow Addict concept in line with their values and how Addict as an FCE could impact the new wave music field.

Chapter 7.0 - Future research

According to Lampel and Meyer (2008), the extant literature on FCE has focused primarily on the global processes of field evolution, and many studies have found it difficult to conclude how the complex microstructures could impact the field. There is currently a lack of empirical evidence that addresses how FCEs and their temporal and localized processes affect the field. This empirical exploratory case study could add to the existing literature on FCEs by providing empirical evidence of how creativity and symbolic values can be fostered and negotiated at the site of an FCE. More specifically, by describing how creativity is fostered, and values negotiated at the FCE Addict, I have attempted to illustrate the mechanisms that explain how change processes occur (Levi Martin, 2003; in Lampel and Meyer, 2008).

It could be argued that Addict, although could be defined as an FCE, was never intentionally organized to influence field evolution. As a result, however, the analysis has illustrated that due to the creative processes and symbolic, as well as economic values that emerged, Addict has the potential to redirect the music entertainment field's developmental trajectory in the future (Lampel and Meyer, 2008). From a sociological perspective, an interesting avenue for further study could evaluate the extent to which the event organizers have been successful in engaging shaping the field and thus what extent they have been able to impact the broader music entertainment industry in the specific geographical context. This creates an opportunity for rich data collection that could help to reduce the lack of empirical studies. From a business strategy perspective, it could be interesting to study the international expansion of Addict as an FCE. Given that much of management and organizational literature stems from an academic economic field and many creative industries and cultural practices are based on values other than monetary, studying Addict or other artistic phenomena. By using FCE as a conceptual framework could help to quantify the temporal and fluctuating nature of the creative industry while providing the opportunity for rich data collection. This could significantly help the creative entrepreneurs to understand how to gain and retain a competitive advantage when expanding internationally, where the environment may be volatile.

Overall, the rapidly changing nature of the music entertainment industry makes it a relevant field to study. As the Addict concept expands and gains legitimacy, it will become more critical to understand the impact each FCE has in the broader industry context. Soon, Addict could *"exercise a powerful influence over the future evolution of the field"* (Lampel and Meyer, 2008; p.1028), making it an important phenomenon to study further.

Appendix

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2.0 List of tables

3.0 Evidence

3.1 Observation notes

Observation Notes	Date	Time	Who	What	How
		08:00	Event Support + Lunchmeat Studio	Setting up the space	Black cloth (cover-up)
					Stage design
					Light instalation
		10:00	Everybody	Gathering around one table	Planning
					Strategy
					Good vibes
					No-stress
		14:20	Everybody	Gathering around one table	Lunch break declaration
					Some are eating there
					Some are leaving to restaurants
					Some are continueing work
		14:40	Me + Matej Kretík	Driving for lunch	Conducting interview in restaurant
		15:50	Jakub "NOBODYLISTEN" Strach	Came to check-out venue	Talked to everybody
					Took some pictures for SOME
					Seemed rushed
		16:00 - 18:00	Me	Conducting interviews	w/ Redbull
					w/ Lunchmeat Studio
					w/ Event Support
					w/ Queens
	August 31st	18:15	Me	Leaving premises	
		21:00	Me	Arriving back to venue	Entering through guest list
					Back door
					Straight in the VIP section
					Meeting and greeting people
		21:30		Start of the event	
		23:00	Me + Vitek Machal	Conducting interviews	Went outside premises
					Hid in car due to rain
		00:00	Me	Walking around the venue	Looking for participants to interview
					Conducting 8 interviews
					People wanted to help research
		04:00	Me	Leaving premises	Party still going on
					NOBODYLISTEN exhausted
					Promised me to give me interview
					the next day
					Still crazy atmoshere
					Looking at my random notes:
					urban regenration
					aesthetics
					academic questions
					simple constructs

3.2 Interview questions

3.2.1 Managerial layer

1. Could you tell me who you are and what do you do for #Addict?
2. Would you consider #Addict a business? If, so do you consider it successful?
3. How do you define/measure #Addict's success?
4. What do you recognize as success driver of #Addict?
5. What differentiates #Addict from other events/temporary organizations?
6. Would you describe yourself as creative organization?
7. If so, what constitutes that creativity?
8. How do you harness that creativity?
9. What do you recognize as threats to that creativity?
10. Could you describe the dynamics between you and partners when it comes to organizing?
11. In what ways do you foster a creative-enhancing work environment?
12. How would you describe your image internally?
13. How would you describe your image externally?
14. What would you say #Addict vision is? Who do you want to become?

15. How much/to what extend does the cult of personality around NobodyListen impact the event?

3.2.2 Partner layer

1. Could you tell me who you are and what does your sponsorship of Addict constitutes of?
2. "Company name" has supported #Addict since beginning. What do you value most in continuing this long-term sponsorship?
3. How much experience with managing projects like this you have? How many projects/similar events you have sponsored and to what extend?
4. What is the depth of your involvement with the project management?
5. How do you define success of such a collaboration?
6. What legacy do you believe this event brings to your company?
7. How do you perceive the image and the vision of #Addict as a concept?
8. Do you consider this collaboration as successful? If yes, what made it successful? If no, what made it fail?
9. How did your collaboration change since the very first event held in The Chemistry Gallery?
10. What challenges (communication, flexibility, reliability, …) do you recognize while working with #Addict team on this project?
11. What are your expectations for the upcoming events?

3.2.3 Participant layer

1. Where did you learn about #Addict?
2. Is this your first time attending?
3. Name couple of things that you like the most about #Addict compared to other similar events?
4. Name couple of things that you do not like about #Addict compared to other similar events?
5. What issues and problems did you encountered at #Addict?
6. What social impact do you recognize #Addict has?
7. What are your expectations coming for such an event? Are they any different from other events that you attend?
8. How do you perceive the image and vision of #Addict as a concept?

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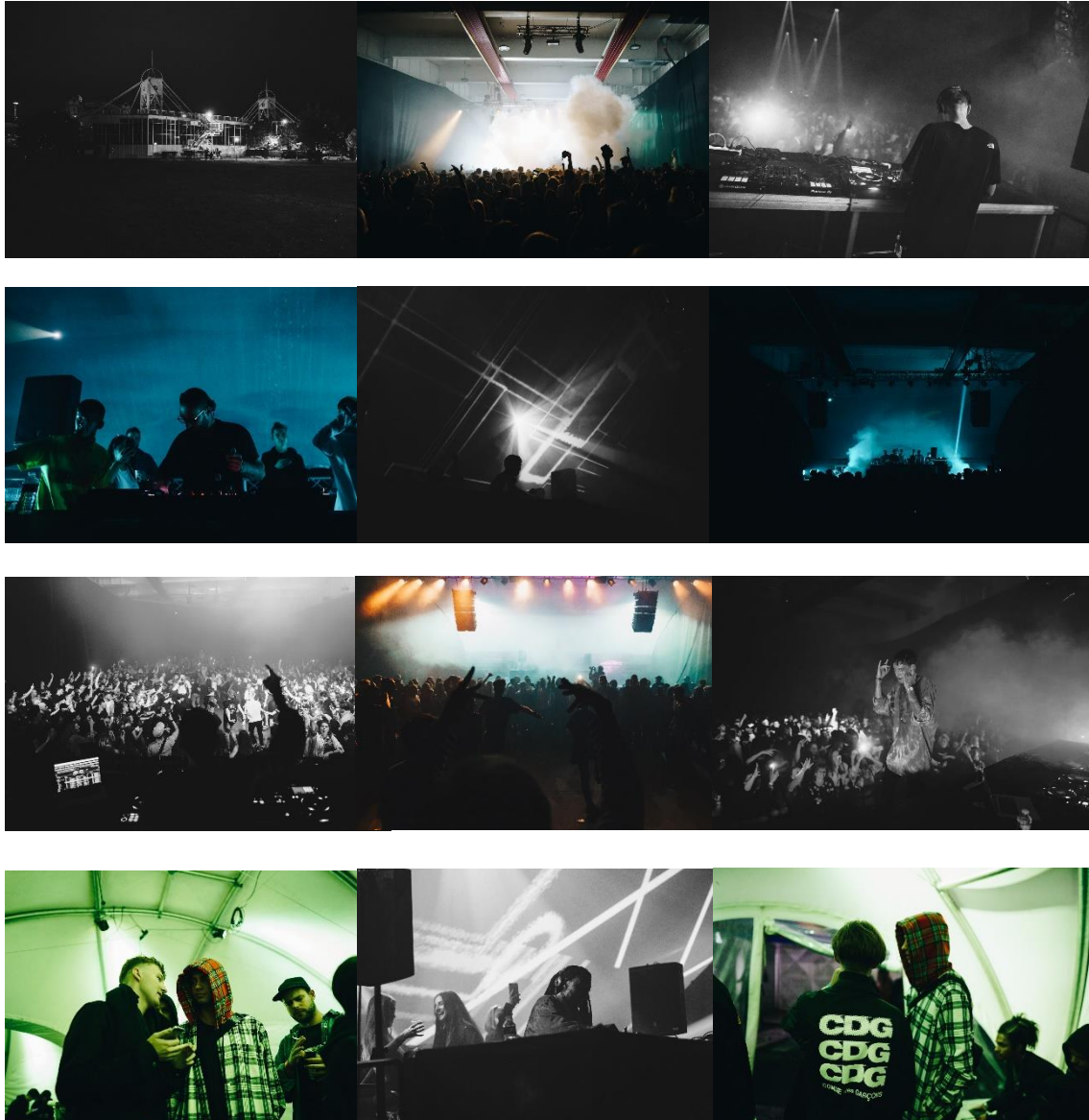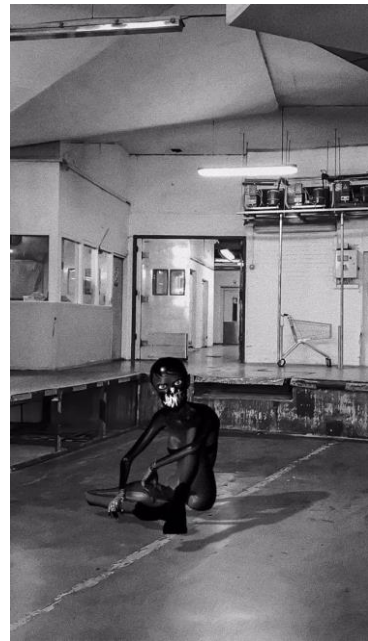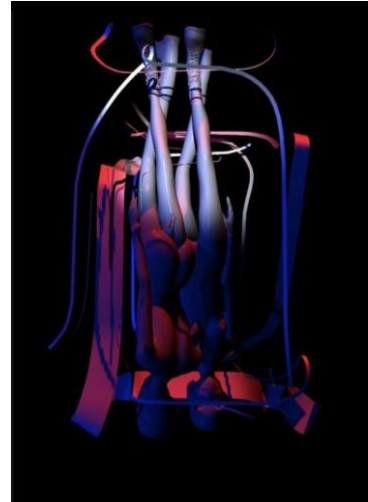
3.4 Coding tables

3.4.1 Managerial layer

Event differentiation	Trendsetter	Structure	Creatives as entrepreneurs
Location	Community driven	Different roles	Conceptualization
Collaboration	Customer feedback	Time management/Financials	Passion driven
Music genre	Social media	Creativity supporting environment	Branding
Aesthetics			

3.4.2 Partner layer

Symbolic exchange value	Economic value	Process structure	Collaborative execution
Brand positioning	Financial support	Frame requirements/limitations	Social media reach
Cultural influence	Product support	Predictable unpredictability	Brand recognition
Team/Client satisfaction	Joint growth	Change over time	Event differentiation
Long term friendship			Creative support

3.4.3 Participant layer

Brand perception	Experience	Youth culture	Community
Awareness	Uniqueness	Status	Meeting point
Loyalty	Atmosphere	Trend/Fashion	Hierarchy
Alcohol/Party	Safety	Hip-Hop subculture	Friends/New encounters
	Location	Social media	

3.5 Coded interviews

3.5.1 Managerial layer

Matej Kretík

- is known as a talent manager, producer and he is working in the area of influencer marketing. In 2013 he established Bookin Agency that is taking care of the biggest influencers in Czechia today. He cooperates with known brand names on the market, is also behind fashion shops for kid in Czechia and Slovakia. He is producing video clips and campaigns. He also has a successful online magazine and together with NobodyListen started up music event Addict.

- **Could you tell me who you are and what do you do for #Addict?**

Two years ago, we knew we need to come up with a party where we would like to go, in Prague there wasn't enough of a club seen we were looking for. After the revolution, all the pubs changed into discos, but it never got to the point of a club. We in Prague still don't have any place any club or a bar where we would like to go (referring to music). And, wherever Jakub played in Prague, it was either a disco or a club that don't pay attention to sound and there is no visualisation. All of them are the same, and most of the time it was booked out by a booked that would set up a line up who would play next to Nobody, who we didn't really like. We just wanted to have a place to go. Of course, a logical outcome would be that we make our own club, but that's very **financially hard and a lot of bureaucracy surrounding permissions for the** venues (organisational field - homogenous and bureaucracy) Another logical outcome would be to go and try and throw a party and at the same time at the beginning we would choose the place, the line-up, upgrade the venue, bring technicians (light) and we would throw the party . So my task in regards to Addict was transforming throughout all of this. At first it was production manager/dramaturg/main producer and that I was doing until the 4th/5th edition of event.

I was doing coordination of companies, partners and of literally everything to do with the party for it to run smoothly. Therefore, from the 45h/5th episode I'm more looking into details and having this final touch so nothing could go wrong when it rains. We have our own production team, so the main task for me is to come up with a **location together with Jakub because that is the most important thing.** Every day I just work hard to come up with a location because we are always looking for them. In the beginning you have to set up the whole space, the concept, it needs to be in a spirit so it's **fun for us.** The concept we are working on with Jakub is a party we want to go to and after we just offer the concept to our partners or our production team that we already have. Then it already runs by itself and the main task is to have attention to details. For example, exact location of the things that are spread within the event. But then from the start of the event when they are building it up, he is sitting back.

- **Would you consider #Addict a business? If, so do you consider it successful?**

It is a difficult process because there is this fight within me that it's a successful concept because we are doing it with Jakub in a way that we would **enjoy the party ourselves.** They are doing it in a way that if they go to these type of parties, they try to eliminate most of the things that they wouldn't like. Of course, they are a lot of things that is difficult to influence **i.e. financial barriers.**

For example, capacity barrier of the location, therefore you cannot think about installations for 1m euros. It really costs a lot of money. There are a lot of things that people overlook, but we can only do it in the way we are doing it. For e.g. at one of the location **we had to use AC, that's already** 10,000 kr. only for the people to feel better. And that's mainly because we have been in the location before, we know how the venue behaves, and you couldn't stay there because it's so hot there. From our view point, this is the problem, because we don't want to go to a party that you cannot even be in. It was in a hall at the 4th edition of Addict, and on the next one we wanted to eliminate the things we didn't know in advance. So it is a big business regarding the fact that it's expensive. Most of the time it costs around 500,000 kr. for event, but still it doesn't been that it is a business in a way that it can support out living standards and we don't need to support ourselves in other ways. Last time Jakub said it nicely in an interview, if we would live on a normal level, we would be able to live off of Addict, I cannot support the lifestyle, and also, we are reinvesting a lot of the profit so make the **people happy.** It is criteria for both of us, where I am always about the economic and technical point of view, and he (Jakub) is the artist. Therefore, he is throwing all the artistry, Therefore, I am lucky that he is the one paying for it, so Addict can scale while still being grounded. Therefore, it's not totally up to us to come up with crazy concepts that don't make sense even if we wanted it. Always a trade-off between the financial strategy and the artistic part and the fan base. Because we want to be there, we want to feel good there, we want to listen to good music there, we hope that there are no extreme queues and that there are no major issues during the events. But I am still saying that there are a lot of errors and there always will be, but most of the time its influences by something we cannot influence. **Other factors we cannot eliminate by ourselves,** even though we are putting 120% of energy and time and financials. Therefore, it is big business. But it's not something that can sustain both of us on a high level where we wouldn't have to do anything else. Up until now these events **are still going through my company that I have for running other projects,** or respectively I have it for part of my business. It's funny that you ask that, because just yesterday I was thinking we need to register a company for Addict where it would be me and Jakub as co-owner. Therefore, I would be able to relieve some of the costs upon my company as well. **By 2019, I would like to have Addict as a company, so we can go abroad.** Also, both of us should start thinking about **ownership structure so we both can be liable,** and I don't have to pull it through us. So, it is an official business but through my company, but it's not Addict as a company, second thing is **dealing with the brand with regards to IP,** and how it will be connected to the company. In present we don't really protect our IP, but we don't really fear anything. **When 2 people are doing the same it's never going to be the same. (**it's based on FCE /temporary/black swan) If there is someone who would like to do this, may he do it, either way, our brand is so strong, I don't think anyone will think about it. But we had discussions about IP, logo, design patents and the name need to be registered. That is one thing we **always talk about, but we still didn't finalise it, because we are waiting for Addict org. To be able to trade mark.** In Czech it's obvious and I'm not afraid but if we **go to Europe or any other countries, then we must keep in mind that intellectual property is still not solved.**

- **How do you define/measure #Addict's success?**

I think there are a lot of influences there. I'm going to say a couple of them, I will talk for both of us, but maybe he will come with something more, But I'm my opinion, the most important one, when someone from abroad communicates our event abroad, that is a measurement of our success (because the story has travelled cross border). So that means if Darq n´ Freaker or

JDE are coming to London and talking about it, I'm the happiest person. When there is a third party coming from abroad, saying that they heard about Addict on the radio, I am the happiest person. So, I very curious about Jams Supernova, what she is going to say. That's one of the biggest success factors, **because it is something you cannot buy.**

Second measurement is that **there is not Czech or Slovak Interpret artist that refused to play on our event.** Anyone who gets offered to play on our event, they never refuse, they promote it themselves, because they want to be there, they want to have those visuals with that logo.

Third, is when I'm there and I feel the vibe and I feel the atmosphere, because once you realise **that it is only a DJ party and we are not doing anything with huge celebrities,** where you would expect to have this type of atmosphere, because that person has enough experience in this industry, and they play somewhere else in the world every other day, where they are playing with the audience, But we are still doing **a disco of the 21st century - a DJ party.** There is nothing that would make you expect that this type of atmosphere would be there.

- **What do you recognize as success driver of #Addict?**

First, I'm only saying that both me and Jakub got high standards, and we really want to achieve them. It's only about that, that we want to do it in a way that we would like it, so we are just trying to **feel like part of the audience.**

Second, we **invest 98% of all the profits into the next events.** Of course, we are keeping some of it aside, because only working and burning energy and not getting anything out of it, you cannot really do that. May everyone say what they want, but you can do it 2-3 times with no profit aside, but the f4th time you cannot.

Next thing, I think that we were lucky from the beginning because **of this aura of people around Jakub** regarding the fact that since he was 14 he was on a level scene and he was always behind somebody's ass and he really wanted to do music and to be around these people. So therefore, very early, since he was 20/21 years old he already had a big group of people that would go and check him out. Therefore, we just transformed it in a way t**hat we just connected both of our networks.** It was around 100 people at the party, rather than just 20 or something. The proof of that are **guestlists - because on average there are around 300 people on those. One of the main success drivers are the people surrounding us.**

Fourth one, a simple one. We just want to go to a party where we feel good even though whoever would be throwing shit at us, it wouldn't matter, because in that moment, in that day, in that hou**r, it's the best that we could do.** It still has a lot of faults because you cannot influence third party happenings.

- **What differentiates #Addict from other events/temporary organizations?**

Jakub. Because he is in this **influencer momentum on a certain level.**

Also, **music genre,** because in Czech there is **nothing similar within this scope compared to addict.** You have similar type of events, but they are techno events. So, there is literally nothing else. There are 2 or 3 groups of people who are throwing these techno parties, but besides those there is no competition. So therefore, I cannot compare it to anything else like it. So, if we would have 5 similar concepts, we would be able to say what differentiates from each other, but they are not existent. From my point of view, **it's too expensive** and people don't have balls to invest in it, literally 100,000s of Czech KR, so no one ever **reached over the boundaries.** Everyone is doing clubs, but yeah there are some very bizarre things happening and of course there is X amount of competition that we have. But for me, it's no competition because only the fact that someone is coming up with the name of the event and then they are booking DJS, and those DJS are the ones we had before on our events, 2 or 3 times, or there is a rapper that is playing a DJ set. But no one has stepped over the boundaries, it's **always in a club, even though it might be a series of events.** Therefore, there is no competition for me because they are doing simple things, they are not trying. They are doing it 3 times but on the 4th time there are not going out of their comfort zone, so they could prove to themselves that they tried more. Also, not everyone understands that it costs 500,000 KR and that every light cost couple 1000 crowns. I don't that they (competition) fear us, but they only think that it's very expensive, even though that they see it works for us, no one is doing anything similar.

- **Would you describe yourself as creative organization?**

I don't think that it is creative or that it's something that wasn't here before, or that it's something that you couldn't copy. You could do literally the same thing, but **it is creative within the brand.** So, **we are creative in a way that we work consciously with the branding,** it's not like we are only doing the party. **We think about visualisations, online graphics, PR,** and we really think about what, where, when and what we are telling things to whom. So, in this its creative. It would be classic if we just throw a party. But we are creating this base around it which costs a lot of time, energy and money, so that's why no one is doing it. We are literally drawing maps **until the final detail** because it's about the details in the end anyways.

It's creative but I don't think it's with regards to the party, because the party is still just a party, there is nothing new in this. You have a bar, music, stage, speakers, and security guard. There is nothing creative within it. Creative it is only in that both of us have high requirements in accordance of what the party should look. We are **getting inspired abroad, J**akub is doing it, I'm going to Ibiza which is mecca of the European music scene, **so we are following and getting inspired,** so it is creative. The party might be creative because **of the Lunchmeat Studio, which is visualising how things should look like on the spot.**

These guys (Lunchmeat) are having one festival per year. They do lighting, and they do events that are somehow like what we do, but they are not working with anyone long term. So, I think that's very creative. On our 7th or 8th Addict we used their venue. They had their own club for

400 people. Beautiful sound. They were bringing a lot of interesting people, so **we rented it and threw a smaller Addict** where we had 700 people. And these guys were doing the lighting for us since it was at their venue. And when they saw how the atmosphere worked and how the concept is, and what we want to achieve and how we are doing it, then we started working together. For Addict it's an honour to work with Lunchmeat Studio. They are **not working with anybody else in this way.** There are a lot of companies that are making light design. A lot of companies would do a great job but not like them. They are creative in a different way, it's hard to describe in words, it's just something within them. We also try to work with other people, half of Addict events have been done with other companies, before we started working with Lunchmeat. But most of the time it was homogenous, it was neither good or bad, but you don't feel anything extra. When these guys are coming up with the concept of how **the space should be lit up, or if should flash, or if you should have projectors, what the projections should be about.** I think it's the first factor of success that they want to work with us and that they like to work with us, and that they also invited us to their festival. Which means that **we will have a stage together with Night Slugs,** which is a group of people that formed the music scene in London. But we are still working on this. But that might be the creative part.

In my opinion what is creative and what no one is doing, is that we have the b**est sound.** When we went to Hip-Hop Camp, there was someone else doing the sound, they had their own suppliers and it wasn't the same. It's because these companies that we are working with for the 8th or 9th time, **they know what we want.** They know that we will pay for it and that it's more important for us to have a great sound even if it costs couple of 10,000s or thousands more. They are measuring the venues 100 percent and then they are programming using software. Also creative by taking care of it.

- **What do you recognize as threats to that creativity?**

I think that in this moment that we will fuck each other's girlfriends, or we piss one another off, or we just stop talking to each other. IF we have a fight because of some shit and tell each other to go fuck yourself.

The other threat is that it wouldn't be fun for us anymore. That's the only threat. But we enjoy it a lot. And we still want to excel. **It's more about us creating parties and modelling parties and just trying to figure out how to push the limits higher and it's not formed by the quantity of people, the venue but it's more about feeling good there. So therefore, we are always trying to come up with ideas of how to do what.**

- **Could you describe the dynamics between you and partners when it comes to organizing?**

I don't know what dynamics means. In this point of time, it is like that, we need to start thinking **about our partners in a different way.** Right now, we have an advantage that the concept is not

destroyed by any partner that would put us in a box. There are 4 partners right now. Two of them are alcohol (Jägermeister) because on all the parties you will have people drinking alcohol.

The second one is Redbull, which, obviously for us a very interesting partner. Everyone understands that **They are more of a media house rather than a drink,** so we are trying to come up with some creative ideas for example, documentaries that they paid for. Right now, we are making something similar, but we transform it again - that might be part of the creativity as well - the fact that we think **about the content and what should come up from it.** So therefore, with Redbull we are preparing series of **4 -6 parts of videos.** We will see how it goes.

Then it is beer, because it is what it is.

Then it is Queens. I think it's also because they have been working with Jakub for many years. I also think it's because we are good friends with them, which means **it's not too much of a business, but we are more collaborating together.** We just put some requirements down, then they tell us about their reality, and we are not playing any games, so we are still looking for a middle path together. It's not about somebody in a tie behind a table telling us 'there you go with 100,000Kr for a year, do what you got to do'. It's more on a friendship level from the times **before Addict, so it was very natural** that we wanted to work together. We are just looking forward on how we can plan next year. Because we defined it well already.

We have a huge reach, it's been around 300,000 people online. And very big reach offline also. So now we are looking for a big business partner that will not take decisions regarding the concept, but will help us financially, **so we can bring names from abroad.** The saddest part about that is that people don't care. If you bring a big name for 200,000 KR< for us it will be a God, but **only a small amount of people will appreciate.** It won't happen that there will be twice as many people, or they would pay two time the entrance fee. We just want to do it for ourselves, since the measurement for us is that we want to be satisfied with the quality. This is the main reason we want an investor, so they can bring interesting names because within this concept it is set up in a way that in the next 2 years that there is no financial space for this.

- **In what ways do you foster a creative-enhancing work environment?**

We have just figured out with Jakub that if we are dealing with things together then it's mostly in restaurants at lunch, or Home Kitchen, which is a space that looks like a cafe with a very **home like environment.** So, if it's not about food, we are meeting up there. It's also true that I have 3 offices for different projects, but it's also true that i want to work from home, because **different types of people pass by and then you cannot focus.** Before it was very true for me that I couldn't do anything home, but nowadays I prefer not to be at meeting physically.

- **How would you describe your image internally?**

I would go back to the idea that both of us are idiots and we are literally discussing every metre of the location. For example, me today, I was dealing with each corner and small spaces within the location to make sure that people will feel good, but mainly we need people to feel safe, so we also have to think about putting carpets where you need them. For us, it's weird that we must think about it, because no one really appreciates it. These people don't realise that we did something, but maybe some people would break their legs, but that's literally it. There are a lot of people that don't appreciate a lot of things that we are doing. But people would appreciate right away the **visualisations and the sounds. But the fact that it sounds well within the venue, nobody is bothered**. It is what it is, there is no sense in fighting with it. There is no other option than to take care of the details because that's what's important. So, we only see that its successful - measurement is two of us (internal)- in that day and in that moment, we are doing maximum that we can. But from the view of an average attendee he doesn't care about anything.

- **What would you say #Addict vision is? Who do you want to become?**

First thing is that we need to work hard on conceptualising the brand. We are hiring some people for Some management, we want to do more merch to work more on brand in all areas. With regards to visuals, graphics PR and so on. The vision is to go worldwide. We would like to go slowly to surrounding states (cross border) but one of the craziest ideas is to go to London and LA, or wherever in America, but Europe is obviously close, even though today everything is close. Everything got closer to each other. To make this brand in a way that it will be defined what it actually is, because people that never been there, they don't know, so they cannot imagine.

- **How much/to what extent does the cult of personality around NobodyListen impact the event?**

Of course, it influences a lot, it helped a lot from the beginning. I think that in past three years both Jakub and Addict grew next to each other and they were supporting each other. Same as Addict, also Jakub, just blew up. There is boost - if it wouldn't be for Addict, this boost would not have happened. So, I think the biggest impact was in the beginning. What helped the most was the fact that he had a lot of people around him, we threw a party for 200 people, I'm quite sure that in the last 3 years Jakub and Addict have reaped mutual benefits because of the collaboration. He has content because he is still a DJ and a producer, but now he has something to talk about every other month. There is always something new that he can talk about regarding pictures and videos. In the past two years they are helping each other. The first 4 events were influenced by him, in the last 6 events they were helping each other.

Vitek Máchal

- **Could you tell me who you are and what do you do for #Addict?**

My name is Vitek and it seems to be I am the right hand of Matej, who is the mentor of Jakub and they are putting it all together. I'm this grey eminence that solves all the production things in the background, so everything works, and the event is happening. So, all the details, like considering the weather predictions and the temperature in the venue, wardrobe, fences, everything including the paper towels in the female bathrooms.

- **Would you consider #Addict a business? If, so do you consider it successful?**

I don't feel that it's a business. I see it as a usage of modern trend, but I'm not doing it for the money. I like to work with Matej. This is a brilliant concept and its impressive how it works. These business talks are more of a question for Matej. I don't feel like a business type of person, I don't have capacity for it. I'm the one who is receiving these imaginations and trying to realise. So, I'm not taking care of business deals with brands, I have no idea about financials and how it looks in the end. Not even long-term plans, I am not creating. I am more having an input of ideas of what could be done better. For example, last time I had an idea of announcing an event 24 hrs before and then having an illegal rave.

- **How do you define/measure #Addict's success?**

Guys are not really looking at the reviews, but they are more looking into the **feedback from people.** I really like that they answer people and there is some feedback happening, either on Facebook or Instagram stories, and in the location as well. It's not like to are coming to a no name festival. **It's more like from people for people.**

- **What do you recognize as success driver of #Addict?**

The fact that Jakub and Matej are doing it in a way, as if they **would be attendees, as if they would like to enjoy the party to the fullest.** They just know how a good party should look like in their eyes, so they know how backstage should look like, and that you need to have 2 tipis, a good light shows and sounds, and that's very important.

- **What differentiates #Addict from other events/temporary organizations?**

There are a couple temporary organisations that I Personally know (BaseDrop and Cukr). We **differentiate from them** with the fact that we are doing it for the people and, we make things work. Because when I attended other events, I felt like there was an unnecessary business that you could feel, that the organizations are trying to profit (value), or that there were some things

that were not finished. Because it is about the details in the end. It's about the fact that we try to think about everything and we **work a lot to deliver experience and not just a party.**

- **Would you describe yourself as creative organization?**

I don't feel that my job is creative. As an organisation its very subjective, everyone feels its differently. It has its own brand. Under word of a creative, I **would imagine we would play more with graphics and so on.** But it is also about the people that we **work with (Lunchmeat).** And the fact that the v**enue looks different and it's on remote locations.** So, you can argue that it is creative, but I am the production manager, so I'm just thinking about things need to be done for them to work, so we are able to deliver a good party that everyone would enjoy.

- **What do you recognize as threats to that creativity?**

The only thing that comes to mind is that **it's really a lot about the trend, and about the fact that we cannot fight with other events that people are going to.** If someone will start doing something similar, it could be a threat.

- **Could you describe the dynamics between you and partners when it comes to organizing?**

In companies that we work with on Addict events are most of the time the same. It's **just the event is always different. Not only regarding location and venue but also in terms of projections, and sounds, and size, and installations.** Therefore, it seems that there are no dynamics, because it's never the same. And every damn time it seems that we are doing it for the very first time. Every **event needs to be tailored accordingly.** But at the same time all the collaborations that we do are very well run a**nd established,** so we know what to expect and how much of what we need. Then it's only that it **needs to run smoothly.**

- **In what ways do you foster a creative-enhancing work environment?**

I think so. Every time it's different. And we also have different businesses that we run, **therefore we can bring different and positive ideas to the table**.

- **How would you describe your image internally?**

Never thought about it, so I cannot answer that.

- **How would you describe your image externally?**

I think that people do not appreciate everything that we do for them. There are a lot of things that we do extra only for them to feel better and to enjoy more, and they do not return that too much. Instead they are trying to go over the fence and throw bottles of alcohol over the fence. They need to understand that we are doing it for them and that **it cannot be sustained long term if they destroy it for themselves.**

- **What would you say #Addict vision is? Who do you want to become?**

We would like to become an organisation that you were talking about. I think it could also work in a way that **people from abroad would buy this as a concept,** **that there is this trend, this music.** We would discuss this with Event Support and Lunch Meat Studio, but I don't think it makes sense to **bring all the techniques abroad (**Event support) because they are literally the same everywhere. Technical parameters are the same so that could be solved on location, but **the process and the concept needs to go hand in hand.**

- **How much/to what extent does the cult of personality around NobodyListen impact the event?**

I would say that it has a big impact. He is the face of Addict and if it wouldn't be fore Jakub, I don't know how Addict will look like. In half an hour, you would see how all the people would go in front of stage to see his DJ set.

3.5.2 Partner layer
QUEENS
- clothing store, been around past 12 years, new location surrounded by best companies, most interesting foodie projects - (collaborative environment - clustered locations) own selection huge, customisable, friendly.

- **Could you tell me who you are and what does your partnership of Addict constitutes of?**

Collaboration constitutes of joint promotion of two strong brands. Queens is supporting event **financially** also with its **huge reach on some,** usage of shop for different **pop up events** connected to addict and mostly with producing end selling of merch.

Other side - queens is getting **positioning o**n the most relevant party within its target group in both Slovak and Czech.

- **Queens has supported #Addict since beginning. What do you value most in continuing this long-term sponsorship?**

Value most - 1) **absolute organics** - together good friends and we collaborate also apart from this event, we are all cultivating the love to this rave culture and note that people from queens would attend addict events even without collaboration. Same as organisers of addict, come to shop at queens. 2) **the joint growth -** since both subjects are practically higher and higher.

- **How much experience with managing projects like this you have?**

Addict is a lot **about one of a kind - t**his series of parties doesn't have, never had in our countries, queens is supporting different present urban events, practically from establishment 15 years ago because the brand grew up in a **cultural context where the support of events is obviously one of the basic communication channels**

- **How many projects/similar events you have worked with and to what extend?**

Countless quantity - and countless diverse concepts.**, addict is the biggest one,** or long term most successful from all of them.

- **What is the depth of your involvement with the project management?**

Today - minimal - before we were talking into the concept a lot, but now it's more about the production team of addict where there is a lot of people actively working and all of them together know best - before on bigger events we had queens stands but then realised doesn't have much impact because people go there for the rave.

- **How do you define success of such a collaboration?**

How do you measure creativity? - never get into concrete numbers - how the success of an event aftermath. spill over effects. Accurately, measurable metric, number of people who attend and the neon Queens logo in the room.

- **What legacy do you believe this event brings to your company?**

Queens is connected to the most successful and biggest rave cross border, almost for the 3rd year, 1000s of queens/addict merch we produce together.

- **How do you perceive the image and the vision of #Addict as a concept?**

Addict by itself is so big and so successful - holding onto that and keeping quality. Interesting locations become less and less and therefore locations will have to repeat so expecting addict will slowly move to nearby countries to build its name aboard.

- **Do you consider this collaboration as successful? If yes, what made it successful? If no, what made it fail?**

Successful - average attendee is almost the perfect representative of target group of customers, all so organic

- **How did your collaboration change since the very first event held in The Chemistry Gallery? (urban)**

it got more expensive, both of us grew but the fact that almost every episode was in a diff. Location, diff line up, diff production - it's very hard to specify a constant growth which all of this would towards, simply, we always must **individually adjust the actual requirements** of the space.

- **What challenges (communication, flexibility, reliability, …) do you recognize while working with #Addict team on this project?**

Not too many - <mark>addict is the creme de la creme of check production scene - spectate it with admiration.</mark>

Of course, <mark>some requirements are not met but we also understand that we are not the only ones</mark> and not even the biggest partner so never too big of an issue.

- **What expectations do you have for the upcoming events?**

Must make it work with the countries abroad <mark>(continue collaboration cross border)</mark>. With bigger and bigger expenses and bigger amount of people and fans.

EVENT SUPPORT
- *Since their establishment in 2000 they dealt with the technical security of event in terms of sound, light and video. Gradually they expanded their services with production activities and today they are offering as one of the few companies on the Czech market a whole package of comprehensive event production (security). For their client it means an economically advantageous combination of production and technical solutions by one entity.*

- **Could you tell me who you are and what does your sponsorship of Addict constitutes of?**

My name is Dominik and our collaboration with Addict is primarily concerned with the technical production and technical reinsurance of the event, which starts from lights to sound. We are helping with projections, building up the stage, we are also doing electrification of the bars. In general, anything that connects to electricity, we take care of.

- **Event Support has supported #Addict since beginning. What do you value most in continuing this long-term sponsorship?**

For us it is very interesting because every time it's on a different location, it always looks different, which is much more interesting for us than doing a classic event that always looks the same. When you are doing same concerts of live events on the same spots, it is boring as fuck. This is always different, so it is always a new challenge for us, we always deal with different type of suspension of the lights and basically everything is different. Therefore, all of this is very interesting and fun to us.

- **How much experience with managing projects like this you have?**

Hundreds. The company is on the market for 5 years, but these type of events - we've done so many.

- **What is the depth of your involvement with the project management**?

The concept is mainly done by Lunchmeat Studio, but because we are the ones that are realising their ideas, we are somehow part of the concept creation too. Because they are coming with something that is visually interesting, but maybe from a practical point it won't work, considering the capacity. Or maybe we just come up with a different idea on how to do it, but still we are basing it on top of their concept. We just make it work better. So, it is easier regarding technicalities. Then of course it is all about budget. We are offering technical solutions in a way that we can fit into the budget. Then of course we are doing a lot of details that you have to come up with on the spot. Maybe you have a few ideas during the viewing of the location and those ideas are mainly ours. For example, the gate or small details, but regards to the artistry it's Lunchmeat's Job.

- **How do you define success of such a collaboration?**

For us it is always about the satisfaction of our client. Of course, it may start raining, therefore not enough people will show us, so then the client is not happy, but that is something we cannot influence. We are more looking into the satisfaction of our client with our job. We are always trying to realise the concept as much as possible. It always happens that the client wants something that they didn't want in advance, **so we are trying to deal with that on the spot, so the client will be satisfied.** That's why these guys are always happy, and we do that and that's why we continue working together.

- **What legacy do you believe this event brings to your company?**

Besides that, it is for us like collecting stuff to our portfolio of events, which then tends to open doors for new events for us. Besides the fact that we like what we do, we still need to live off it, so it is pleasant and useful.

- **How do you perceive the image and the vision of #Addict as a concept?**

Not too much. We like that its always on a new spot and that they always look for new possibilities of doing things, that's what we like and that's we perceive it in a positive way.

- **Do you consider this collaboration as successful? If yes, what made it successful? If no, what made it fail?**

We considered this successful and what made it successful is that the client is satisfied and therefore we are satisfied.

- **How did your collaboration change since the very first event held in The Chemistry Gallery?**

Considering that we know each other more and more**, everything runs more smoothly.** Because we know in advance that we like this or that. For example, if it will rain, we call them to ask if they need tents, or if they will deal with it by themselves. It's always good to work with someone you know because it's smoother that way. **The guys always know who to look for if they need something.**

- **What challenges (communication, flexibility, reliability, …) do you recognize while working with #Addict team on this project?**

This is not only about Addict but also about other clients that we have. It is the fact that they are dealing with things last minute. It's not something that the client is only responsible for, it's also that the location is being chosen last minute. That could always be a problem. But anyways, working with them and the communication with them it's great. We can trust them, because when **we say something then we stick to it from both sides.**

- **What are your expectations for the upcoming events?**

Our main expectation is that these events will continue. We are waiting for them to come up with a new idea with which they would come to us and we would have something fun to do.

LUNCHMEAT STUDIO
- is a creative digital media studio that specializes in design, interactivity and user experience. Ideas and project solutions for clients and partners worldwide.

- **Could you tell me who you are and what does your sponsorship of Addict constitutes of?**

My name is Lukas and I'm doing lights, visuals and stage design on this event. Together with Lunchmeat Studio and with Jakub Pešek, who is the art director of the studio. So, together, we are mainly tuning these things and then live, during the event, I'm doing the lights and the visuals, and I'm calling other DJs to check out what we do.

- **Lunchmeat studio has supported #Addict since beginning. What do you value most in continuing this long-term sponsorship?**

We work together with Addict from the 6th edition. But before that when we started working together **I Really liked the genre and style of this event.** I really like this new wave of sound. Before Addict there was not a single event on the same level as this one. So, I was following it, I liked it and then when Jakub contacted us, it was a great opportunity for us, so we agreed to work on it, of course. We like to work with young people because it is **keeping up fresh and we feel that we are part of this trend creation,** we also **have a lot of freedom,** which is great, and we **have mutual respect within the team of people that are working on it,** which is great. It's like working in a team where you know all the people, and you have worked with them before, you know what to expect. It's great that together the team **stays stable and that they are not idiots** that don't know what to do or how to do it. So, we like working with them.

I'm dealing with how the stage should look like, I'm working with emotions and Event Support is realising my ideas with materials that they have**.** They understand the vision and they are trying very hard to get close to it. On the last events from the sketch to the 3d model to the realisation, there is very small difference which is great.

- **How much experience with managing projects like this you have? How many projects/similar events you have sponsored and to what extend?**

Loads, on the Czech scene we have a lot. From big commercial events up to the neon's of the club. We started on the club scene, we were dealing with sounds and visuals. Nowadays we are going from nightlife to day life. This is one of the last club type of events that we are continuously working on. We are more moving towards the day life and **the experience that we have with the lights, visuals and projections,** we are **trying to implement into interactive installations.**

- **What is the depth of your involvement with the project management?**

Stage design is very important at the event, so I don't know if I can assess the share of the involvement. We are conceptualising together. On a couple of last events, we started to look for an identity of the stage design. We are trying to make it evoke an emotion it should be something dirty, corrupt and glitchy. We started to throw the logo into the visuals a lot. The colour palette was set up beforehand, it's a very classic club like red and blue and clout rap colours. For example, it the city of Hradec, there was a group called Baby Pool and they have their identity going towards turquoise and purple like colours. So, you must keep in mind that these colour palettes are following the performer but at the same time they need to follow the concept of the event. So, we are trying to broaden up the identity.

4 events ago we started to think about Holographic visuals. Flash (cinematographer) created this persona called ''Líza'', that is going to pop up today within the projections. In the city of Braník, we had holographic boards, so she was there a lot. We are creating the identity from the design to the visuals all mixed together. Addict never had their own visual identity on social media. Graphic design was always done by somebody else. But also, in the rapper world it is like that. There are people shooting videos with some identity or concept and then there is another person doing another music video and it looks completely different. But this mutual identity of all the present rap things is supreme, clothes brands and shoes. The values conveyed in the videos are the same, surrounding clothes, brands and shoes. There are similarities connecting all of it, so you can think of it as part of a bigger picture.

- **How do you define success of such a collaboration?**

I don't know, it is great. It's important to see that is satisfied with what we do, and not just Jakub but the whole team that works on the event. It is more about the internal collaboration and the level of communication, so that everyone is chilled.

You can assess satisfaction on different levels and then of course you have feedback from the crowd. You are checking out Instagram and you are realising that people loved it. Or that there is a certain element that they really like.

The community surrounding this event is great. There are people coming back for these events because they like it. Because they can identify with it both on and off site. There is nothing I don't like about this event. Maybe there is. but I don't know. From my point of view, it's a very chilled event.

- **What legacy do you believe this event brings to your company?**

The fact that we have an opportunity to work with a big volume technical equipment that is giving us a lot of options to play around with. Also, the fact that its running around the social medias, because that is something that we are very behind with. So, they are helping us so

spread the word. Jakub is always showing on his social media that we are doing it and both him and us appreciate it a lot.

Even though it is a completely different target group that we aim for because we aim for more commercial stuff lately, but it is very cool to work with these tools and since it's always different it is very nice **creative exercise, So we are proving our skills in a lot of things also in regards to the documentation that we need to supply Addict and Event Support with.**

I just drew a design on a paper towel. It was very punk. Nowadays we deliver more standardised sketches with a lot of information that is helping them to realise the vision.

- **How do you perceive the image and the vision of #Addict as a concept?**

It is cool. Because it's very cool to have fancy clothes and to get wasted and to dress up, but there is a lot of egoism. But this is very important in this environment, so you can be cool. Therefore, the girls are cool. Therefore, the drinks are cool Therefore Instagram is very easy. You have nice things, you take a picture of yourself somewhere completely wasted and it works on Instagram, so you don't even need to do that much.

- **Do you consider this collaboration as successful? If yes, what made it successful? If no, what made it fail?**

It definitely is successful. We have the possibility to **work with good tools and good people** and **we are filling our Instagram.** So, it is a success from all the sides. **It is continuous/ regular collaboration** we are making some money off of it so it's nice so it's easy.

- **How did your collaboration change since the very first event held in The Chemistry Gallery?**

We deepened our personal relations, so we know what to expect from each other.

- **What challenges (communication, flexibility, reliability, …) do you recognize while working with #Addict team on this project?**

Not too many. We were able to tune most of the things so far.

- **What are your expectations for the upcoming events?**

Not quite sure about that. I'm not really having a lot of expectations.

RED BULL
- In 1987 Red Bull not only launched a completely new product, it created a whole new product category - the Energy Drink. Today, Red Bull employs more than 11,000 people, is available in more than 171 countries, and around 62 billion cans of Red Bull have been consumed. Red Bull has been giving wings to people and ideas for more than 27 years.

- **Could you tell me who you are and what does your sponsorship of Addict constitutes of?**

My name is Mira. I work as a musketeer (sales and marketing specialists). I'm the one responsible for events, festivals, and gastronomy within Prague. Our collaboration with Addict is that we started supporting him (Jakub) since he started doing music. So, we are obviously part of every Addict, but **not only product but financial support as well.**

- **Redbull has supported #Addict since beginning. What do you value most in continuing this long-term sponsorship?**

It is a very premium event. At present Jakub is somebody **who is setting the trends within this genre.** Of course, we want to connect our brand with him because he is doing interesting things and he is very inspiring and we, as Red Bull, want to stand by his side.

- **How much experience with managing projects like this you have? How many projects/similar events you have sponsored and to what extend?**

I am working for Red Bull for 2 years, so I have done 60 - 70 events and this is the 14th addict we have participated in.

- **What is the depth of your involvement with the project management?**

You will never find this out. Of course, financially we help Jakub. And then there is collaboration **on the product level** and then of course we have our **own bars on these events, where we** are bringing the bar, the people that work there and then the % of the income goes towards Addict.

Before every event there is a location check. Most of the time it is Jakub and his manager, then people from the technical side (Event support), Jägermeister and Us. Approximately 8 people - 8 friends that come together and they are showing each other what is going to be where. Also, when is which bar going to be built. Also, we discuss where the stage is, where the backstage is, **this is approx. 1 month before the event.** Then the communication switches to emails to finalise. Then you put all the things into the car and go to the venue. It's a smooth operation.

- **Are you having meetings in creativity supporting environments?**

Together we are meeting at events very often. It's a very narrow circle that are meeting daily, so 100% yes. **Even though, they are different people from sales, marketing and production, there is not so much room for talking because everything works well**.

- **How do you define success of such a collaboration?**

Some part of it is obviously marketing. We are looking for the reach. In our case, it is pushing our brand and the fact that people got cans in their hands

Of course, there is the economical side as well. Where we are looking at sales per capita (how many cans you sell per every person on 1 event). Most of the time the success rate, or the line between success/failure is 1 can per head. So, if it's under then it's bad, if it's above then it's good.

- **What legacy do you believe this event brings to your company?**

We believe that people who are coming for this event are young on average. So, we believe that we are kind of building new and young consumers, and of course we want to help.

- **How do you perceive the image and the vision of #Addict as a concept?**

It's beautiful. The only thing that we are fighting with is l**ow branding, because the whole concept is based upon the fact that it's dark.** So, all the branding is dark. So, the lit-up bars are more of a trouble. They are trying to hide us and make us darker, and that is something we don't want, of course. That's how it looks from the outside, so we have a bit of trouble with that as a brand.

But still the concept works very well, and we can see that because of how it works and that it's sold out. There is always a big crowd of people and it just works.

- **Do you consider this collaboration as successful? If yes, what made it successful? If no, what made it fail?**

Of course, yes. Because we just tried this concept on the 1st Addict and this is the 14th. There are 6 of them per year, and they are always sold out. If we wouldn't consider this as a successful collaboration we wouldn't be here for the 14th time, so 100% yes. From all the sides it is a win-

win deal. They are getting the support they need, we become more visible, we sell some cans, and that's what it is about.

- **How did your collaboration change since the very first event held in The Chemistry Gallery?**

I think that it **professionalised itself a lot.** Of course, the support on the first event wasn't too big. But gradually we were growing into huge dimensions, we tried this concept, it works and it's successful, so we supported it more and it's more professional.

- **What challenges (communication, flexibility, reliability, …) do you recognize while working with #Addict team on this project?**

I have a **problem with the product portfolio.** We have a product portfolio but the people from the production team don't believe in it. It works in way that they are buying cans off of us, and we are selling them behind our bars. But the fact is that they don't want to buy, what we want to sell. Because they don't believe in it. These are different types of Red Bulls. We are always saying that they need to buy more, but they say they won't be able to sell it, so will have to return it. So, I think we need to push a little bit more. But overall, it's great collaboration. Two guys from the production team worked for Red Bull before. So, the collaboration is working very well because they stick to what is said.

- **What are your expectations for the upcoming events?**

I'm just curious where this could grow or how big this could become. The 10th edition was in a sports hall where you had more than 3000 people. So, I'm curious what are their next plans. We never know where it will be, that we only find out a month before the event. So, I'm curious if Jakub is going to push more into small events below 1000 people or bigger events for 5000-6000 people.

- **Where did you learn about #Addict?**

1st participant (Petra) Short before first event through favourite addict participants on music scene - influencers (Dalyb-Haha Crew, Ttapple)

2nd participant (Tibor) *from Facebook event - 4th time*

3rd participant (Vanessa) *Friends* from Prague right after moving to Prague, beginnings of addict

4th participant (Ema) A friend of mine was on some of the first Addict events and then she took me with her. I think it was Addict#5

5th participant (Gabriel) Facebook, Instagram

6th participant (Viktor) Back when idea creation was happening with Jakub we have a lot of common friends and as REFRESHER (mag) we are working with cool companies that are supporting addict, so I learn about concept from more than one side, so I knew that something is cooking. Beginning not too big expectations, didn't expect that these guys can do it with such **frequency and quality**

7th participant (Beta) Got to know addict after the first addict 0 the morning after, checked Instagram and it was filled with the crazy shit.

8th participant (Filip) From close friend of mine 4 years ago, it was addict number 1 in Chemistry Gallery,

- **Is this your first time attending?**

1st participant no, 14th event, I didn't see 3 of them so therefore 11/14

2nd participant 4th and last one

3rd participant First time? - no 10th time,

4th participant My fiend was on previous event and she took me with her on the next one, 5th one. All of them since started. People tend to stick to it,

5th participant No - 5 times, can't wait for next

6th participant No - 10 -12 times - but also been on some addict tour - pretty often planning working week so that during the event in Prague I have to be free

7th participant Second time.

8th participant No I've been on almost all of them, except for the first 2

- **Mention the few things you like most about #Addict compared to similar events?**

1st participant Most positive - venues, because they are always interchanging them, appreciate the visuals of the event, the graphics within the promo merch and lights and visualisation

2nd participant *Its one of not too many hip hop types of events - the culture is expanding*

3rd participant meet up with a lot of people and friends not seen for longer time, addict has different atmosphere compared to other events.

4th participant Meet with friends and fun

5th participant Atmosphere, great people., great music, 'nobody' knows what hes doing and hes doing great stuff

6th participant Extremely interesting in lighting in clubs, the lighting visualisations and willingness to move the show and visuals. Initiative of d**ramaturgy -** which is part of inviting artists from abroad. Selection of fascinating **industrous locations,** which sometimes look they will fall apart. Go through fucked up places until you get to backstage. Not sure if you can compare it to anything else, but after each event that Jakub and Matej they didn't save money it - they didn't save any energy.

7th participant Got to have a chance to say hi to friends in one location. Leaving Prague again I don't have any remorse that I didn't meet with someone.

8th participant It's a great place to meet up with people from either your private or from your work life.

- **Mention the few things you are least fond of compared to similar events?**

1st participant on some events it happened that exit and entry not optimal, huge queues pushing each other.

2nd participant Least - behaviour of younger. audience that are coming to addict event, hard to manage the *fact that those fucking children behave like fucking idiots, didn't like the music (liked nobody but everybody else was shit)*

3rd participant *Nothing - on some of the addict events that they didn't follow the capacity - they went over the limit - sometimes they didn't organise it that well (issues) - (queuing and bars - that happens, and they are working on it, it feels like they are working on it.*

4th participant More and more there are a lot of young people coming there and making unnecessary mess

5th participant Nothing

6th participant Cannot compare with any event (music editor of mag)

7th participant Both events were extremely **HOT.**

8th participant There are a lot of young people between 16 -18 but it is understandable and easily explainable.

- **What misunderstandings and possible issues have you encountered on #Addict events?**

1st participant huge queues pushing each other.

2nd participant the only misunderstanding with those fucking kids, everything else is was ok.

3rd participant *queuing and bars - that happens, and they are working on it, it feels like they are working on it.*

4th participant friend/guest list, wasn't marked well and we didn't know where we can and cannot go and the **security** without hesitation throwing people out even though it was a misunderstanding.

5th participant nothing

6th participant sometimes there are some fights and y**ounger ki**ds too drunk, age limit on entry, not sure if mosh pits are safe.

7th participant met up with ex.

8th participant Problems going hand in hand with alcohol

- **What social impact do you recognize #Addict has?**

1st participant Connection of the community, that are favouring the musical genre and the fashion that is going hand in hand with it. Something Prague was missing in this scope and with this type of frequency.

2nd participant *Negative - To a big extent the drugs are a lot extent of fun, - (time from 8, 16+) encourages drug usage*

3rd participant It connects our community - feels like she is part of the whole community - collective community

4th participant Social event where everyone is pulling out the best clothes that they got, so they can show to others, then there is us for friends and alcohol.

5th participant the peoples interest about the events always grows.

6th participant Don't think addict has **any impact upon somebody or something, it forms and holds community together,** people therefore have a place to go to have fun, place where they can listen to music that they like, and organisers of another event can learn from this event concept, obvious they love - Redbull enjoying collaboration with addict, because of these partners people from abroad learn about events and they need to learn that in regards to culture

we are on a different level. **Impact on society should be other things - addict is a phenomenon which is living its own life.**

7ᵗʰ participant Hard to say - searching for most expensive clothes and shoes that they have showing off, own brand etc.,

8ᵗʰ participant This event **is grouping people with similar interests in this moment of time** when the main priorities of youngers are fashion and music. But we cannot forget that Addict (rave) is the most fitting name for the concept.

- **What are your expectations coming for such an event? Are they any different from other events that you attend?**

1ˢᵗ participant Differs because not classical type of event, constant is Nobodylisten - and add. Value is the number of acts and possibility of getting to know new and high-quality artists and the ratio of the time that the event lasts for and **the price. - values (base literature)**

2ⁿᵈ participant *It doesn't differ at all = going to have fun, going to have fun (uniqueness is the music) + these events are not too often (that's what's precious- more time to get hyped for the event, therefore expect to get more fun out of it*

3ʳᵈ participant Compared to all the other classical parties, I know what type of people I can expect there, I can be 100% sure the music will be good and party also - expect a 1m people

4ᵗʰ participant Favourite life motto - always expect dirt - always trying not to expect too much, - keep expectations low.

5ᵗʰparticipant Lit party, talk with friends, get to know new people., meet and greet with people behind the concept, enjoy evening. Addict has never disappointed. (always in backstage, friend list guestlist)

6ᵗʰ participant they differ a lot from addict - I expect I will meet friends, extremely positive vibe and high-quality sound and light visuals, installations- always expect sold out. Other club events don't offer the whole package.

7ᵗʰ participant Not too big expectations - addict every time expecting shit ton of friends and known people and faces and in morning high quality headache.

8ᵗʰ participant I'm happy to come to Addict every time because I will meet up with a lot of inspiring people. With who I'm either working or I have a possibility to work with in the future. That's why I consider it mainly as **a great meeting point** compared to any other events I almost every time know what I'm going into and it's never easy, mainly the next morning.

- **How do you perceive the image and vision of #Addict as a event concept?**

1ˢᵗ participant **Positive -** even though she nostalgically remembers the beginnings when addict was more intimate. Limited capacity for 200, now the new ones for 3000 people, next for 400, - up to delimitation of the space. -fact that more people know about addict has its own magic,

nice to see that people are interested in the concept and it always keeps the core fans and at the same time it drags new people in. (nothing specific unless on guest list/VIP ticket)

2ⁿᵈ **participant** *Highly potential project which in future will have a huge success in generation coming after us, hope it will hold onto its quality and they won't mix different types of music genres, then might lose its spirit, it's an underground party that should stay that way and shouldn't become a commercial event in order to profit (FCE - **interesting that it is perceived as underground even though there are huge brands)***

3ʳᵈ participant Connecting the community and a lot of effort towards good lighting and good sound. Take care of acoustics and they play with it for long time,

4ᵗʰ participant Event for friends in the beginning where Jakub nobody could have played whatever he wanted to play, very interesting because it wasn't split into normal entry, then friend list, guestlist, VIP, ultra-VIP etc. - we just all came there and had fun. Pretty quickly it got spread to a lot of people, became a phenomenon, people coming from abroad for this party that they know it will be LIT. great - there is nothing like this event - like the idea that its always changing the location and always surprised how it will look like (element of surprise 0 uniqueness)

5ᵗʰ participant Thumbs up - he likes what he's doing, people like it, enough for event to work, coming from more people attending these events for which Jakub is thankful and, we are thankful for his addicts.

6ᵗʰ participant Addict is about club events on different type of interesting locations where every time nobody is playing as a home DJ and then different DJs from abroad (quality) might seem like concept is simple but, so far nobody was able to pull such events off with such cadence, so I see it as inimitable phenomenon which works amazingly because of transparency and the fact that it is simple.

7ᵗʰ participant Never thought about vision of addict more in depth - it's an event as whatever another event within.

8ᵗʰ participant I think that Jakub is creating something great and is always pushing the boundaries, every up and coming Addict was always bigger, better and always helplessly sold out. It's an original concept (party on an abandoned/remote location) I enjoyed it a lot and that's why it starts to bother me that the last **3 Addicts happened in a hall for more than 3000 people.** From one point of view, I completely understand that, but it bothers me that its losing its magic and that its becoming commercial, even almost festival like event. Jakub with his team brought it to extremely high standard, regarding artists from abroad and their megalomaniac ideas, which always somehow work out/becomes a reality. I don't think there is anything like this even abroad, and it's just a matter of time when Addict Tour will go over the border of Czech and Slovak Republic.